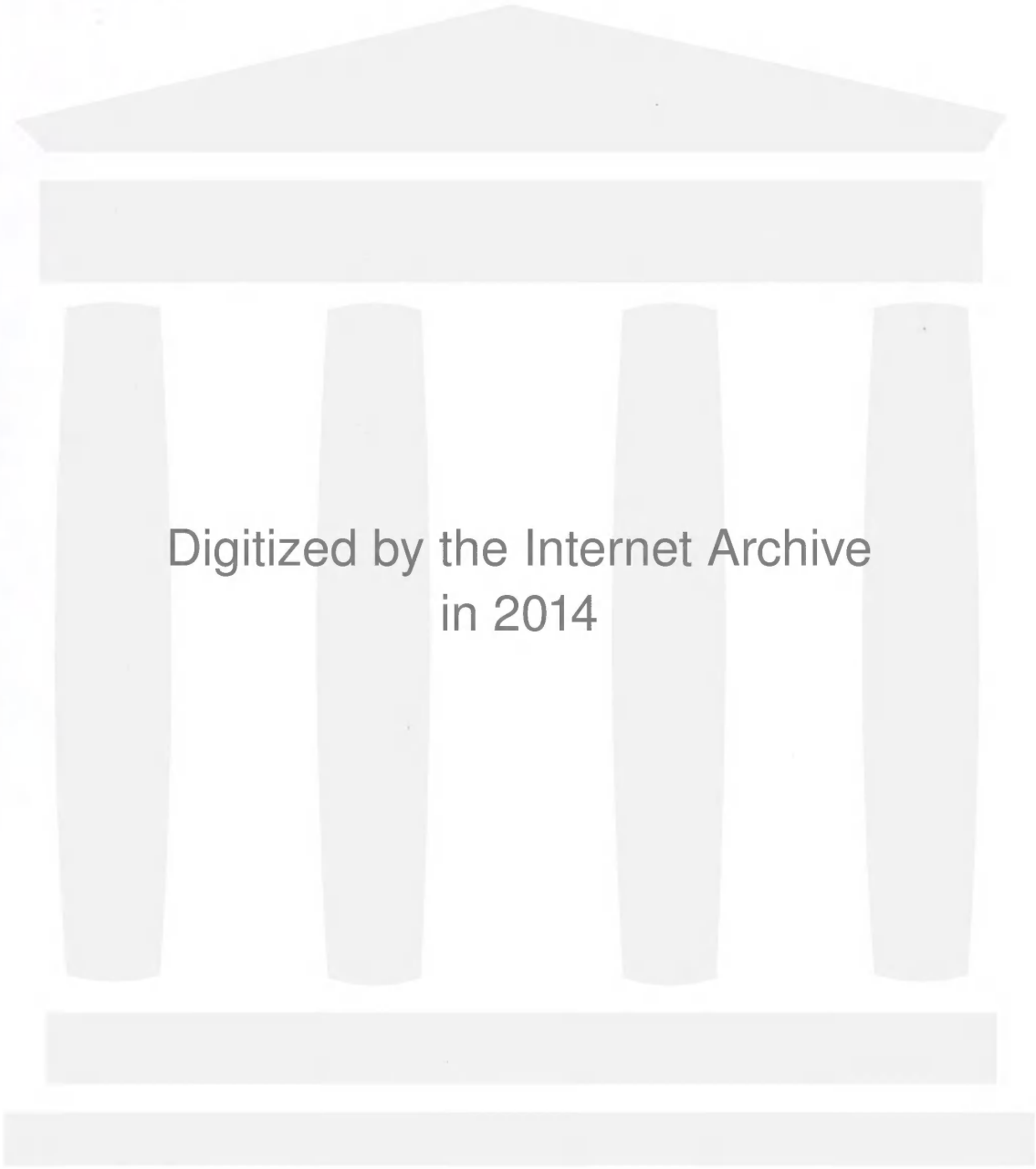
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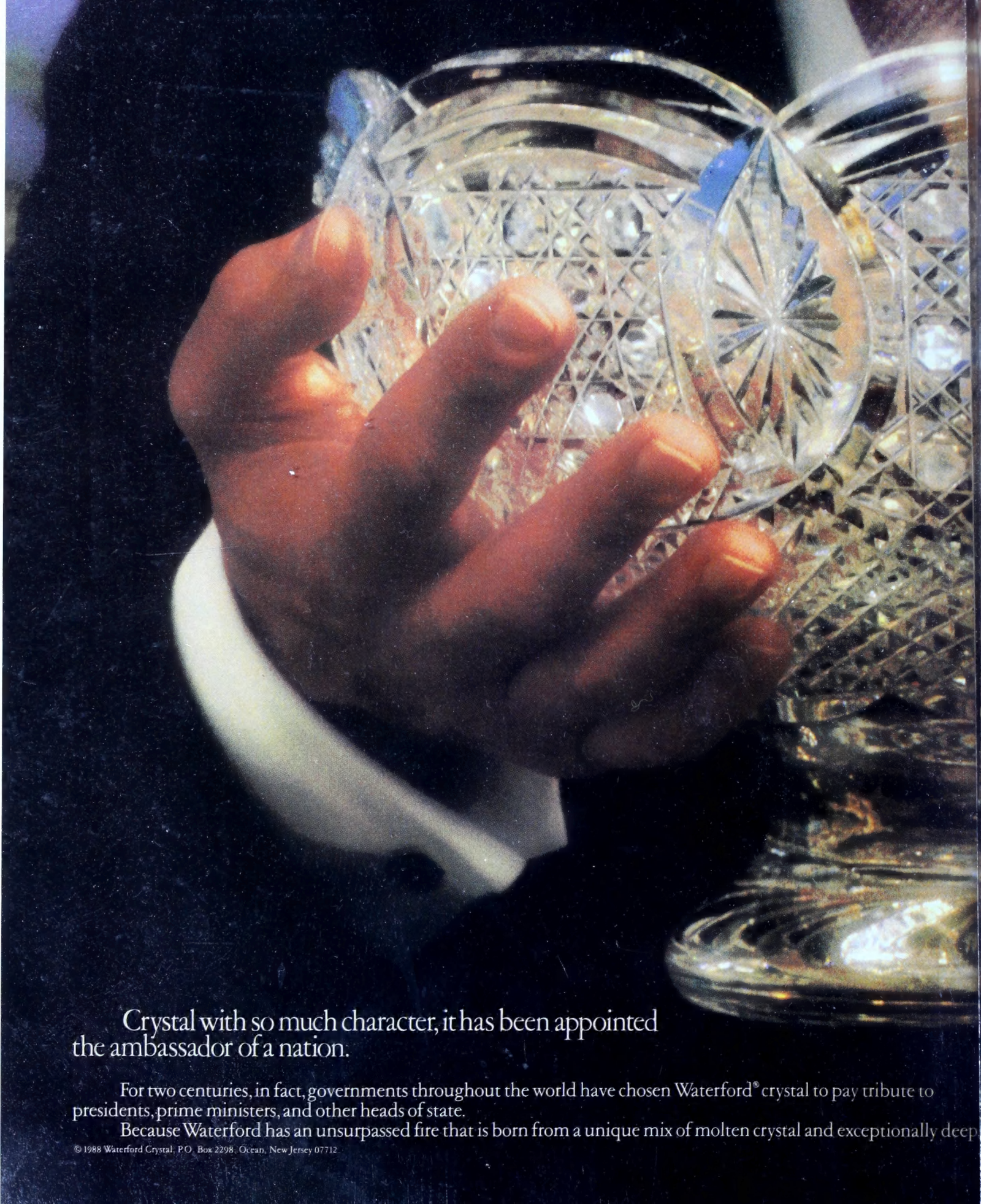
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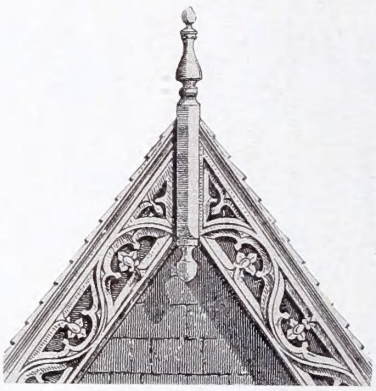
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Innovative touches and a spirit of elegance add up to a new country look (see page 87). Red plaid on chair and damask on table, Manuel Canovas. Nut cachepots, wreaths, gold-leaf fruit, VSF. Photo, Jeff McNamara.



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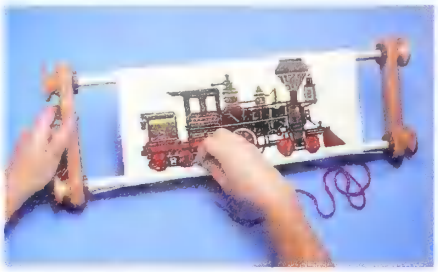
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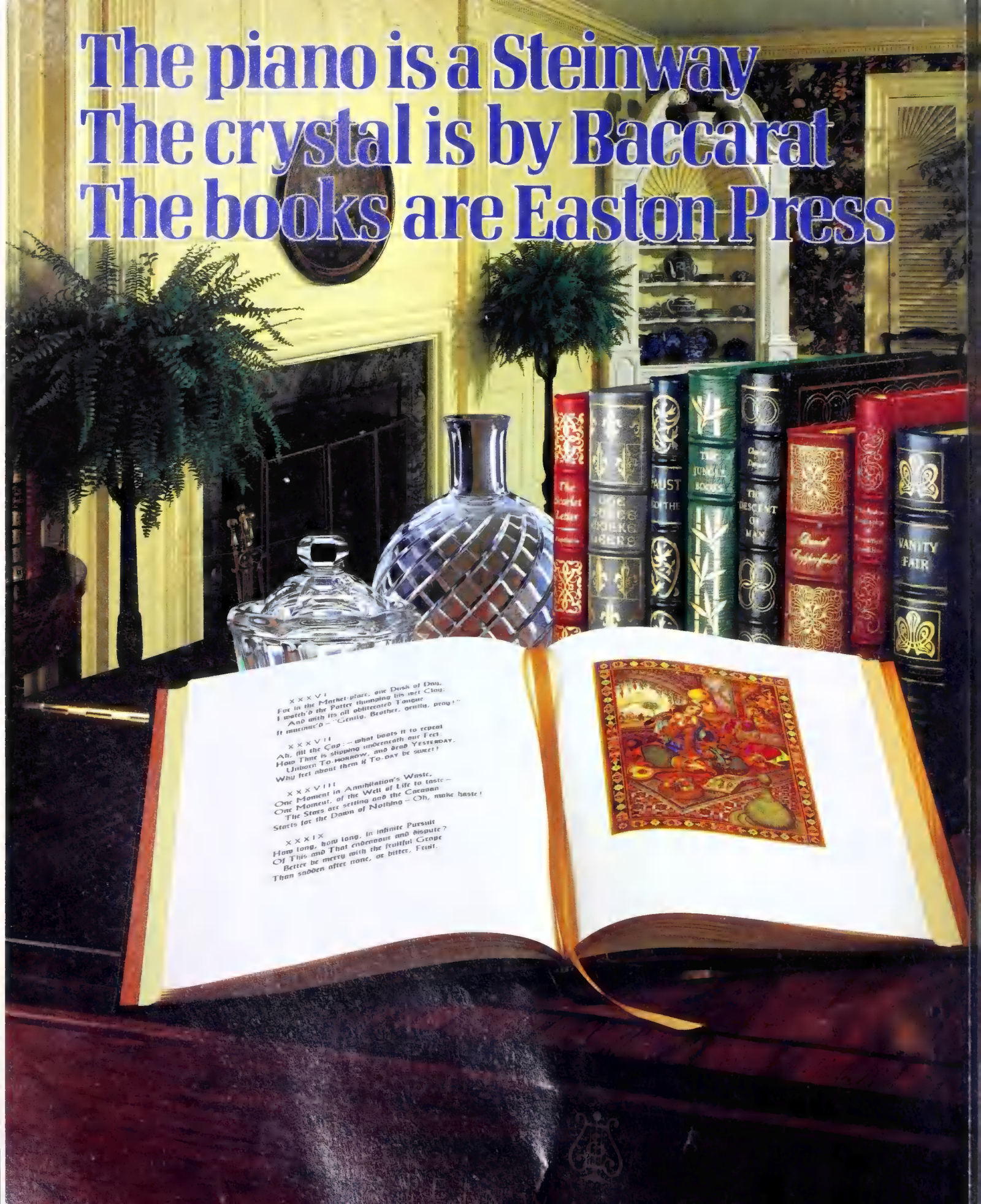
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XXVI

For in the Market-place, one Dusk of Day,
I watch'd the Potter thumping his wet Clay:
And with its all obliterated Tongue
It murmur'd — "Gently, Brother, gently, pray!"

XXVII

Ah, fill the Cup: — what boots it to repeat
How Time is slipping underneath our Feet:
Unborn To-MORROW, and dead YESTERDAY,
Why fret about them if To-DAY be sweet!

XXVIII

One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste —
The Stars are setting and the Caravan
Starts for the Dawn of Nothing — Oh, make haste!

XXIX

How long, how long, in infinite Pursuit
Of This and That endeavour and dispute?
Better be merry with the fruitful Grape
Than sadden after none, or bitter, Fruit.

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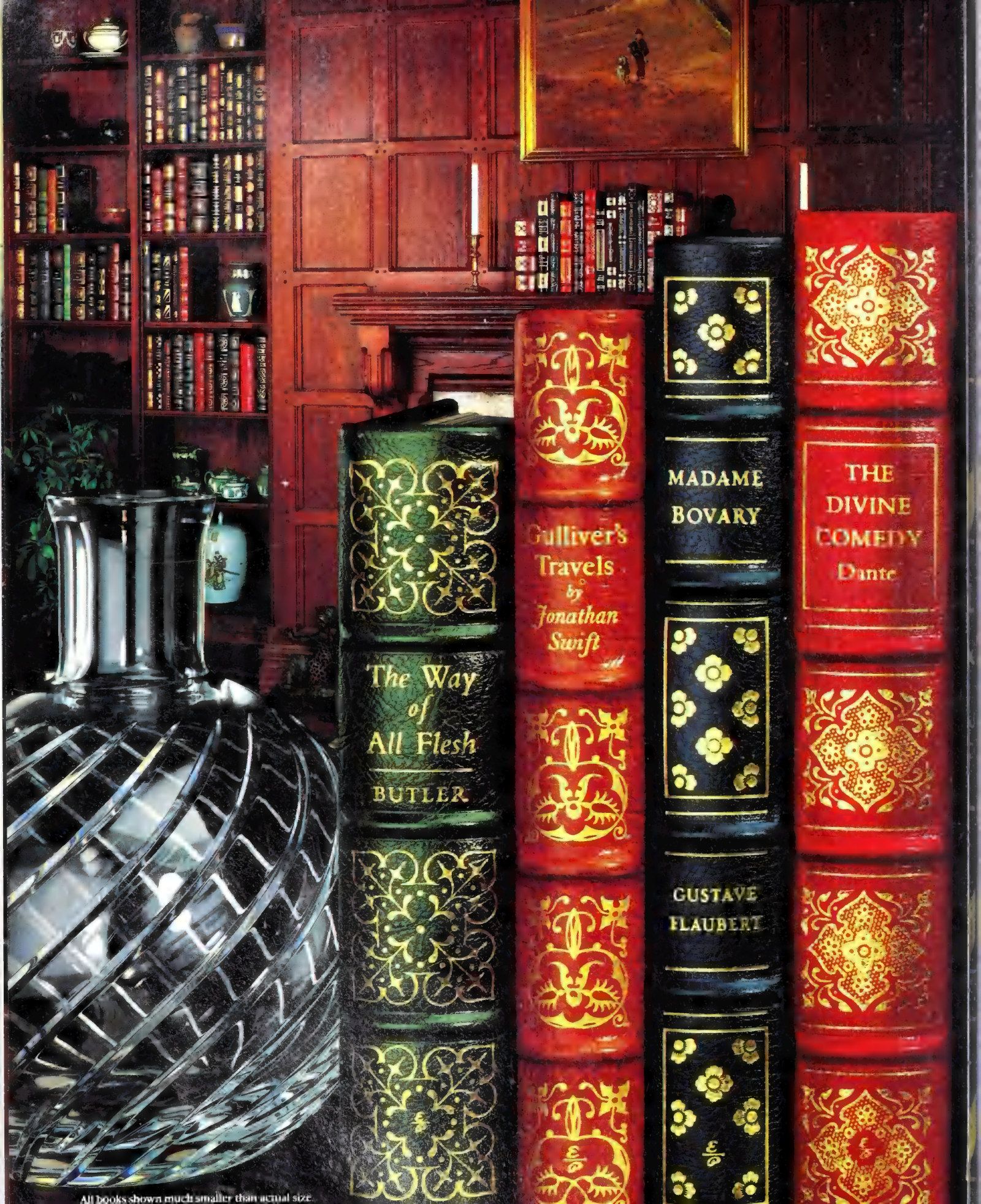
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THINKING ALOUD

I KNOW I AM NOT THE ONLY ONE WHO FINDS HERSELF WORRYING INCREASINGLY ABOUT WHAT IS HAPPENING TO OUR LOVELY LANDSCAPES, OUR PURE AIR AND SPARKLING WATER



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I've always loved the outdoors: the snow-dusted mountains of Vermont, the beautiful Connecticut woods around my house, the wild winter beaches of eastern Long Island. While I have become increasingly concerned with the great environmental danger we are in, I had been skiing, hiking, swimming and fishing in an Eden that seemed to be holding up. All that changed suddenly last summer when my husband and I were hiking a favorite trail in Vermont. We got to the mountaintop and were disheartened to find that the once-lush evergreens had become bare and lifeless. Acid rain was the explanation the ranger gave. It was a turning point for me; what was abstract had become real and urgent, and I knew I had to do something.

Of course, I am not the only one who finds herself worrying about what is happening to our lovely landscapes, pure air and sparkling waters. The subject of our threatened environment is now on everyone's lips. As a nation we have begun to understand that pollution is caused not only by giant oil companies and paper mills, but also by the products we individuals buy, the means our communities find to dispose of waste and our habits of living, eating, moving about and clothing ourselves. Our lifestyles have an effect not only in our personal orbits but in our towns and on our planet. The earth once seemed so boundless, its supply of riches endless. How sad to realize that it isn't that way any longer.

There is a wise folk saying that "we have not inherited the earth from our parents; we are borrowing it from our children." We are all global custodians, and it is up to all of us to learn how to care for it better than we have been. When I was in London recently, I made a trip to Bath to see Deirdre McSharry, former editor of the British magazine *Country Living*. She helped turn that publication into a voice of the Green environmentalist movement—Britons are way ahead of us in this area—and I wanted to ask her to suggest how we could start fighting the battle against pollution. "It all begins at home," she said.

Those were encouraging words for the editor of a home magazine to hear: I could share my concerns and the solutions I found with millions of readers. House Beautiful is dedicated, literally, to making your house beautiful and to the emotional rewards that come from that endeavor.

But beauty is built from within, in houses as well as people. Recycling waste and removing harmful chemicals from your home are therefore as much a part of making your house fulfilling as is the most beautiful decorating scheme. We usually think of our home as a sanctuary—our refuge from the outside world. We wrap ourselves in its warm familiarity and feel secure. But it is from home that we do most of our polluting.

And so it has become clear to me that the time has come for House Beautiful to enter the world of environmental advocacy, with a regular column containing information that each of us can apply to keep our households safe and harmless.

I have invited Wendy Benchley and Jane Geniesse, two environmental advocates, to work with our staff. You will find our first installment on page 23 of this issue. I hope that you will find it enlightening and inspiring, because we can all modify our way of life to reverse the course we humans have found ourselves embarked upon.

Personally I am an optimist. I believe that every one of us *can* make a difference and that we can successfully reverse the tides of pollution that imperil our rivers and oceans, the acid rain that is destroying our forests, the global warming that would alter our weather, and the thinning of the ozone layer that protects us from dangerous solar rays. While it is impossible for you or me to stop acid rain or oil spills single-handedly, it is individuals who help cause pollution. And individuals can help take the responsibility for stopping it.

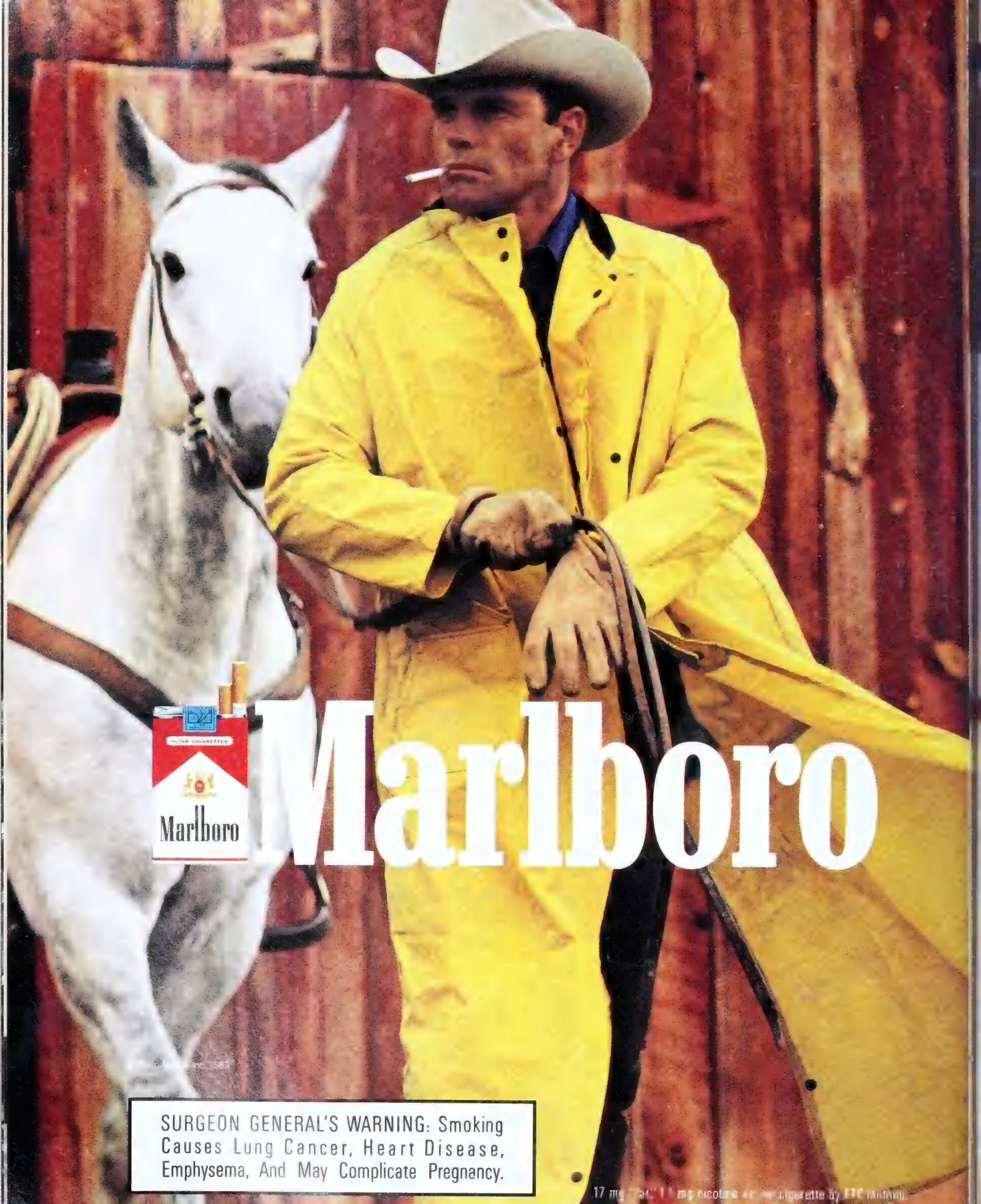
I've started making little changes in my own life. I have become a more diligent recycler and a far more careful shopper. I examine detergent labels for phosphates. I've learned to get along without aerosol sprays. And I've come to realize that doing the environmentally right thing can also be a real pleasure. I love to walk, for example, and now every time I tie on my running shoes rather than grab for the car keys, I know I am not only helping my body, I am also helping my environment.

I hope you will become converts, too. If we don't change our ways, the world we hand down to our children will be nothing but a burden.

Our task will take time, of course; the earth did not become polluted overnight. But if each of us takes a few small steps toward rescuing our land, air and water, then we'll soon be making giant leaps together. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor


Marlboro
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SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

THE EXOTIC TOUCH



The high-contrast colors of the Mediterranean and the East come together (*above*): Checkerboard of tiles, from Country Floors (212–627–8300), and intense blue walls, painted by Pamela Margonelli, form a backdrop for the chaise, $995, Grange (212–685–9057), and octagonal Moroccan table, $595, ABC Carpet & Home (212–473–3000). Sun ornament, $875, Portmerion Ltd. (212–371–3031); fabric painted by Carla Weisberg. More high-voltage color (*right*): African baskets in red and purple, $30 each, ABC Carpet & Home.



If design in the 80s meant synthesizing the past, the geopolitic, globe-aware 90s will make us look to the international bazaar of styles for inspiration. Borrow fabric from Africa, or a chair from India—such exotic details (*below*) will bring the world home.



A small piece of furniture hand-crafted in a far-off spot of the world can lend a pinch of spice to a room. This African-style twig table (*above*) is inspired by a design from Kenya. The table is $250 from Adele Lewis, Inc.; 212–594–5075.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The fantasy of India emerges in a corner of a room (*right*): Like a gossamer sari touched with gold, a chair is swathed in a filmy slipcover of fabric hand-painted by Carla Weisberg. The curved shapes of an imaginary Taj Mahal come to life in a painted panel, $3,600, and a white wire Anglo-Indian-style birdcage, $4,500. Both are from John Rosselli; 212–772–2137.►





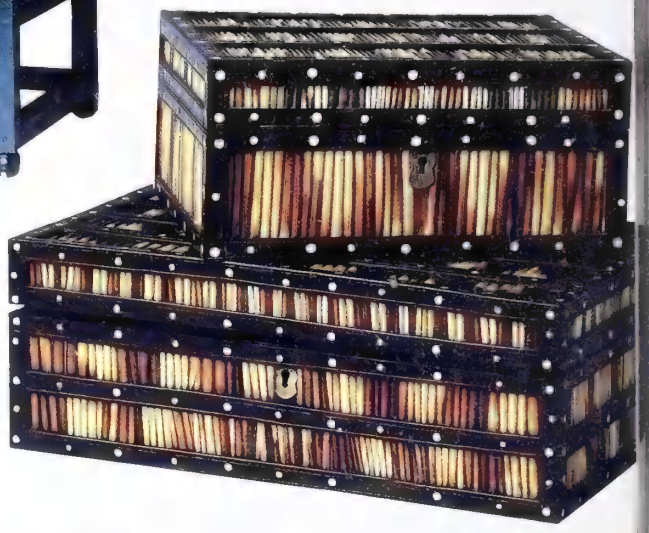
Chinese pagoda shapes animate a birdcage (*right*), an amusing decoration even without a feathered tenant. The hatlike turrets hung with tiny bells and other elements of miniature architecture were taken from old cages, reassembled in a new design, then painted jade, $880, Lexington Gardens; 212–861–4390.

Exotic short stack: From Africa, Latin America or the East, boxes can capture in a microcosm the textures and colors of a culture's native crafts. Pile them on a table, to be admired as beautiful objects. Or use them on a desk to hold stamps and letters. These antique boxes (*below*) were fashioned in India of porcupine quills. Small, $450; large, $600; both, John Rosselli; 212–772–2137.



Just one piece can add an exotic dimension to a scheme. A good example is this Moroccan armchair with an arched back (*left*), its intricately painted surface in a rich brocade of geometrics and flowers, $1,495, ABC Carpet & Home; 212–473–3000.

Editors DARA CAPONIGRO *and* KATIE RIDDER



Fanciful filigree is an appealing aspect of Near Eastern design (*above*). White mirror, $630, Carvers' Guild; 508–448–6602. Wood mirror, $800, Trend USA; 212–319–8700. Wooden bowl, $275, Craft Caravan, Inc.; 212–431–6669.



Blue and white, with a twist: Instead of spongewear or Staffordshire, choose ceramics dancing with Mediterranean blues. Plate, bowl (*above*), $650 ea., Bergdorf Goodman; 212–753–7300.



In Africa, these woven-straw disks (*below*) are used to cover gourds containing food. Import them home to use in a variety of imaginative ways—try them as creative serving baskets or vividly colored art, $24 each, Folklorica NYC; 212–255–2525.



As beguiling as a Chinese garden pavilion, the wall sconce (*right*) is lacquered black, then painted with figures strolling in an enchanted outdoor setting. Handmade, it looks like an antique and it can be electrified, $425, Lexington Gardens; 212–861–4390.



The subtle gleam of gold imparts foreign intrigue. It might be the shimmer of gold thread on a pillow. Or it could be a small object, like this midas-touched teapot (*right*), $275, Bergdorf Goodman; 212–753–7300.





The utilitarian items of other lands come home as ornaments for visual delight. Dowery boxes from India (*above*) are wood, sporting metalwork. Octagonal box, $500; dome, $650; Adele Lewis, Inc; 212–594–5075.



A single object of crafted wood can have the impact of a piece of modern sculpture. You might choose a three-legged stool from Colombia. Or a headrest from Cameroon. Or, consider the singular beauty of this chair from Ethiopia (*left*). The fabric is colorful Kente cloth imported from Ghana. Chair, $800; fabric, $125; both, Craft Caravan, Inc. The zebra-pattern spherical clay pot is from Kenya, $150; Adele Lewis, Inc.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT



FURNISHING THE BLUEPRINT

The modern traditionalism that infuses Robert A.M. Stern's architecture now inspires his first factory-produced furniture collection for HBF. The nine-piece group includes the upholstered "Hague" lounge chair (*below*) and the sleek "Bodleian" armchair Stern sits in (*left*). For more information and where to buy: 704–328–2064, ext. 242.



ELIZABETH HATHON





ANNE JAMES

With his boldly textured, brilliantly colored designs, Kaffe Fassett (*left*) has had a huge impact on the world of knitting and needlework. To learn Fassett's knitting artistry, HB readers can order video cassettes of a program developed for British television. He discusses color and pattern and shows how to develop sources of inspiration, while dispensing his you-can-do-it philosophy that has prompted legions of beginners to take to yarn. Mail-order coupon, preceding Product Information.



JOHN VAUGHAN



Postmark, the San Francisco shop of Lee Gamble (*top left*, with manager Michael Fay) is a mecca for fans of contemporary Italian designer furniture. "People fly in from San Diego," says Gamble, who also offers retail customers decorating services. Pieces include the swirl-back "Suspiral" chair (*far left*), $585 with metal seat, $699 with upholstered. Postmark, 333 Bryant St., San Francisco. Call 415–243–9780.

Writer SALLY CLARK

AND NOW, A FIRST GLASS ACT



Architect Michael Graves (*left*) grabbed time between revamping The Newark Museum and designing The Walt Disney World Swan Hotel to create a trio of striking "Archaic Vessels" for Steuben (*below, from left*): tall vase, $2,100; bowl, $1,400; vase, $1,500. Call 800–223–1234.►




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The next time you're lying in bed watching a little late night TV, why not try a little late night shopping as well? Our Spring Catalog features the latest home furnishings from Stanley, Dansk, Laura Ashley, Calphalon and others. To receive your copy for only $3, just call 1-800-345-4500 and ask for catalog 411.
Spiegel



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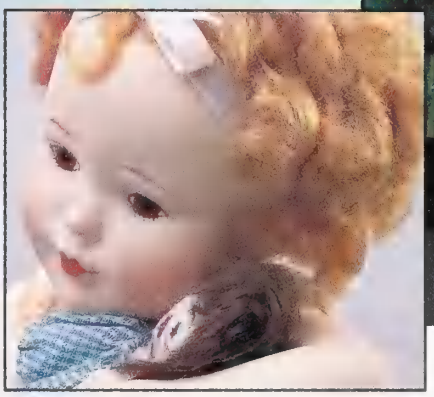
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A Beloved Masterwork Inspires a Delightful New Collectible Doll



Bessie Pease Gutmann's nostalgic "Love is Blind" painting has been lovingly captured in three dimensions—a faithful rendering of her original.

Generations ago, acclaimed artist Bessie Pease Gutmann portrayed a special moment in her painting, "Love is Blind"—and in the process captured the heart of America. Her original painting featured a curly-topped toddler embracing her well-worn old friend and companion, while a store-bought beauty, a recent gift, lies forgotten at her feet! Now, The Hamilton Collection is proud to introduce this classic work of art, meticulously recreated as a charming new collectible doll.



Her soft, hand-curled mohair wig and hand-painted features make this adorable toddler particularly special.

Quality Craftsmanship in the Finest Materials Available

"Love is Blind" stands a full 11″ in height, and her face, arms, and legs are cast in flawless porcelain, then hand-painted.

The little girl's outfit includes a peach-colored sun dress, lace-trimmed bloomers, and white anklet socks. Her shoes are *genuine leather,* accented with *faux pearl buttons,* and her hair is *hand-curled in mohair*—the finest wig material available, but so rarely found on contemporary dolls. The other two miniature dolls which complete this touching scene are individually created in the image of Mrs. Gutmann's original.

An Outstanding Value—Exclusively From Hamilton

Today you may commission the creation of your very own "Love is Blind" doll for *only $135.00* (plus $2.88 shipping and handling), *payable in 4 monthly installments. A doll of this complexity and quality at this price is an outstanding value!* And, since "Love is Blind" is an exclusive offer from The Hamilton Collection, it will not be available in even the finest stores.

Your Satisfaction is Guaranteed

The Hamilton Collection *100% Buy-Back Guarantee* provides that you may enjoy "Love is Blind" in your home for up to 30 days before deciding to keep it. If you should return "Love is Blind" during that time period, you will receive a full refund with no questions asked.

Adding to the excitement of this introduction is the *surging popularity of Gutmann collectibles.* The recently issued limited edition plate, "In Disgrace," has been quoted as high as double its issue price. Thus, this renowned artist's many admirers are sure to compete to own "Love is Blind."

Reserve your doll today! *You need send no money now* to take advantage of this unique opportunity—simply return the reservation application below.



Delicately hand-sewn, crisp white lace bloomers peek out from this little girl's peach-colored sun dress.

*The doll's pretty shoes are made of **genuine leather** and feature shimmering **faux pearl buttons.***



Respond by: January 31, 1990

Please accept my reservation application for "Love is Blind," accompanied by a display stand and a Certificate of Authenticity.
I need send no money now. Please bill me $34.47* for my first of 4 monthly payments when my doll is ready for shipment.

☐ Mrs. ☐ Ms. ☐ Mr. LCM2 QJ OA

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Signature _____

*Plus 6% for FL and CA residents and 7% for IL residents for tax. All applications must be signed and are subject to acceptance. Shipments made to the U.S. and its territories only.

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A little reminder from the Environmental Defense Fund that if you're not recycling, you're throwing away a lot more than just your trash.

You and your community can recycle. Write the Environmental Defense Fund at: EDF-Recycling, 257 Park Avenue South, New York, NY 10010, for a free brochure that will tell you virtually everything you need to know about recycling.

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FROM THORNHILL FARM



For the new year, I want to find a slower rhythm of life—and I want to find a microwave

By DEE HARDIE

I'm going to think big. In a simple way. Rather than make resolutions for the new year, I'm going to make them for the whole new decade. That gives me more time for wishes I hope will come true, promises I hope to keep.

This is the decade to try to make life simpler. I already have the best, for me, of all backgrounds. I have Thornhill Farm. Thornhill has been growing for more than three decades, and now it is set in its ways. Now it can relax. No new wallpaper is needed, no new gardens necessary. And it has accomplished what Tom and I hoped for when we first started out.

For Tom and me, it is home, a refuge, our base. For our children it's a welcome mat, and for our grandchildren it's a playground. *That* is a resolution made long ago that I feel we have kept.

My newer wishes seem more diverse—some whimsical, some more worldly, some self-centered. But then, personal rewards along the way never hurt anyone.

I want to learn how to tap dance. In the late 30s and early 40s I watched Ginger and Fred dancing down to Rio and into my heart. I won't have Fred as a partner, but I have a better one—Edith, a granddaughter who is six. The perfect age to shuffle off to Baltimore with her grandmother to a weekly class. Just two for tap, and then, tea.

I want to help save the elephants of Africa. They've always been my favorite animal, and after a trip to Kenya last year, I am even more aware of their noble and loyal ways. They live as families, they care for each other, the matriarch of the family is often the grandmother. This obviously pleases me. Yet elephants are being diminished by the thousands by greedy poachers.

JEFF MILNAMARA

Never will I forget kissing a baby elephant at an animal orphanage outside Nairobi. You kiss a baby elephant by blowing into a small trunk eagerly held up for affection. That little breeze of love is hardly enough. I now send contributions to wildlife organizations, and hope others do the same.

Closer to home, I want to go *into* the closet, rather than come out—*all* the closets of Thornhill, which have become stuffed and cluttered through seasons of neglect. If something hasn't been worn in two years, and isn't in the class of a costume for children's plays, out it goes!

To me, a tidy closet is a treasure. I want a closet to know what it holds. I want closets that give rather than gather. Now *that* doesn't mean I'm giving away my mother-in-law's ostrich-trimmed bed jacket or my satin wedding slippers or Tom's military dress uniform or my mother's black chiffon flapper sheath. What would grandchildren do without dress-ups? I may just have to have closets of the past as well as the present. But tidy ones.

This last decade has been a busy one. We've had a marriage, four grandchildren born, two books written, a new summer house built, this column started. A very good decade, but at times it's been rather hectic. I want to find a slower rhythm of life. I want to think young, but age with grace. And I want a microwave.

I want the whole world to laugh more. I want more Billy Crystal movies. I want to prove to Curtis that all those golf lessons he has given me haven't been in vain. And I'm going to take time to smell the roses, especially the Thornhill roses that I pressed in June for January. That's all it takes. Time. And I'm going to make it! ■

Dee Hardie's column will now appear every other month.

EARTH ALERT

YOU CAN MAKE A DIFFERENCE

You'd be surprised at all the ways you can help in saving our air, land and water from the pollution that is damaging them. Even when you recycle a glass soda bottle instead of adding it to a trash heap, you are making yourself part of a global movement. We're launching this new section as a forum to share environmental ideas. We'll bring you news of ecologically safe products and information to help you get involved. And we hope you'll tell us about environmental efforts in your town—and in your own home.



Paul Bierman-Lytle (*above*) is a pioneer in the new field of designing nontoxic houses. From paints to plywood, says the Yale-trained designer, many commercially produced building materials contain chemicals that may be harmful to human health and the environment. But nontoxic alternatives exist, and early this year he is opening a showroom to sell these ecologically safe paints, wood finishes and other building products. Information: 203–966–3541.

Recycling is a habit we all need to get into. You can find out about programs for collecting recyclables and disposing of household hazardous wastes that are under way in your community by checking local newspapers and government offices. To bring recycling home: Two-chamber trash can (*right*) separates recyclables on one side, organic materials on the other; $89.95, #13578B, Fuller Brush catalog, orders: 800–522–0024.





FOR MORE DETAILS, SEE PRODUCT INFORMATION



HOME SAFE HOME

The chemicals in commercial cleaning and household-care products are a major source of hidden pollution in the home. Try these old-fashioned natural alternatives:

■ *For sweetening the air in your home, plants and potpourri are a better bet than commercial aerosol room fresheners. The new generation of aerosols may not damage the ozone shield, but many use isobutane and propane, substances that can be harmful to your heart and nervous system. Plants* (left) *cleanse the air in your house naturally. Best choices: philodendrons and gerbera daisies.*

■ *Use cedar as a natural moth repellent. Mothballs not only contain the known carcinogen p-dichlorobenzene, but they are poisonous when ingested, a consideration in households with small children. The painted cedar chest* (above) *is about $650, from Lane; where to buy: 804–369–5641.*

Tucking cedar blocks into bureau drawers is another effective and natural way of discouraging moths. A package of a dozen blocks (above right), *$11.98, from Lillian Vernon; to order: 914–633–6300.*

■ *For a detailed wall chart of other natural household-care ideas, send a check for $1, made out to Clean Water Fund, to: New Jersey Environmental Federation, 808 Belmar Plaza, Room 10, Belmar, NJ 07719; 201–280–8988.* ■

Contributors WENDY BENCHLEY *and* JANE GENIESSE

DECORATIVE ARTS

HOW TO FIND A MAGIC CARPET

An Oriental rug can be the soul of the room, but buying one takes patience and know-how

By ELAINE GREENE

Although he has lovely southern manners, Sam Blount wasn't just being polite when he told a rug dealer, "Thank you, that was a treat." The Mississippi-born partner in the New York decorating firm Irvine & Fleming explained, "I'd rather do this than go to the Met—it's one of the most enjoyable parts of decorating."

Would that the average home furnisher could say the same. But the truth is that buying an old Oriental rug is deeply daunting to an amateur. There is the how-will-it-look question that can be answered only by trying it out or by years of experience. And there is the value question: "How do I know what this worn one-of-a-kind object is really worth?" Elizabeth Nelle, director of the Doris Leslie Blau carpet gallery in New York, says, "It's like buying a fur coat or a diamond. You have to put your trust in the vendor."

Another question that arises when dealing with this art form is "What am I looking at?" The Oriental rugs being sold today came from Persia, Turkey, the Caucasus, Central Asia and China. They are usually semi-antiques made between 1890 and 1920. They may have a flat-weave or a knotted pile. They may be geometric or floral in pattern. Although they didn't become part of Western (read "European") decorating until the Crusades, such textiles are mentioned in manuscripts of the ancient world. Motifs seen in semi-antique carpets—arabesques, stylized plant forms, cartouches—have origins lost in time.

Truly knowing Oriental rugs is a form of advanced connoisseurship, but that should not keep anyone with some money saved up from investigating. Just remember, it's not like buying a dress. You must take the time to educate yourself. ►

KARI HAAVISTO









When Sam Blount decorated a library a few years ago, he placed an ocelot-patterned carpet from Stark Carpet (*top*) under a small antique English needlepoint rug, but a big Oriental was the ultimate goal. Recently three were tried out. *Second from top:* Of an Oushak from Coury Rugs, Blount says, "It has a rich quietness that flows with the room." An Agra from Doris Leslie Blau (*third from top*) "makes the room formal, European, intellectual." *Bottom:* A Heriz, also from Coury Rugs, "is very men's club," judges Blount. "A Heriz says 'library.' "



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"An Oriental does something for a room that nothing else does," says decorator Sam Blount. "It's the timelessness of the design"



A display of flat-weave kilims at Nason Associates of Fort Lauderdale, Fla., in High Point, N.C., includes a chair covered in fragments of an old rug.

A museum is a good place to start. All major museums have antique rugs on display, and although their size, rarity and perfection make them unattainable, you will begin to see which kinds of coloration and pattern make your pulse race. Is it allover flowers? A soft-hued medallion design? Barbaric geometrics? You will see that you do have preferences. Then, off to the library to consult a book (perhaps one listed at the end of this article) and, if the scheduling is right, to a decorator's showhouse, where Orientals can often be seen in context. Finally, head for a dealer who has the patience to educate a novice—a quality not that hard to find.

Sam Blount doesn't claim to be a connoisseur, but like any other good decorator, he knows how a rug will look, and he visits the showrooms alone before he invites clients to review the preliminary choices. "Making the first cut gives most clients a headache," he says. "I spare them." Limiting his sources to the most reputable dealers is another form of preselection that Blount practices. That way, he can concentrate on beauty and know the value is guaranteed.

Blount was shopping for several of his clients during the week when we accompanied him through the upscale segment of Manhattan's rug market, but one project interested us most. It was the red-lacquered Park Avenue library (*preceding page, top*) in its original state and with three very fine and vastly different Orientals the decorator was auditioning on the premises for his clients. There couldn't be a better demonstration of the mood-making properties of the element Edgar Allan Poe called "the soul of the apartment," in a little-known volume entitled *The Philosophy of Furniture*.

The owners of the red library had always intended to find a room-size Oriental for the finishing touch. Sam Blount feels, "An Oriental does something for a room that nothing else does. It's not only the color and pattern, it's the timelessness of the design and knowing that this work of art has more of a lifetime than any one owner. It's an object that becomes more beautiful with age.

Blount walks into a carpet showroom carrying with him the room dimensions and samples of the major fabrics. He never pores over the fabric and rug colors, because he has a horror of compulsive matching, but he flings the material down on the carpets briefly to detect any serious disharmony. Matching, no. Harmony, yes.

He is careful, though not rigid, about size. For living rooms, dining rooms and libraries, he likes about two feet of bare floor around the edges, plus an extra foot for the hearth. The minimum size for a dining-room rug is determined by the size of the table: One must add at least three feet beyond the tabletop dimensions, so that when chairs are pushed back they will remain on the rug. Blount tends to bring his rugs close to the walls in a bedroom, partly to assure that someone stepping out of bed will put a foot on a nice soft rug, and partly because a warm, cozy look is more desirable in bedrooms. He says doorways and traffic patterns also dictate size and placement of rugs. "You never want anyone to come through a doorway and step onto a corner of a carpet—that can be very hazardous."

Like any art market, the rug trade lends itself to fakery, tampering and exaggerated claims. People who do not have a decorator to help them shop need a reliable dealer, who will undoubtedly be located in or near a large city. Donald Coury of Coury Rugs in New York, source for two of the rugs shown in the red library, offers this advice: "Above all, take your time. Don't let a salesperson push you into a decision. Look elsewhere, think it over, come back again. Ship a rug or two home to try them if you can."

Some people are willing to take a chance on auctions. Elizabeth Nelle's company doesn't buy at auction, but she does have some suggestions for potential bidders. "Examine a carpet closely at the presale viewing and be sure to consult the auction-house rug specialist. You have to ask the right questions—no one will volunteer information about flaws, but in a good auction house, you should get good answers." The right questions are:

- **How old is the rug?** Disregarding condition or beauty, the earlier a rug is, the more valuable it is. However, this value may be of greater concern to a collector than to someone furnishing a room.
- **Has it been cut down from another size?** This would lessen its market value and alter the original artistic composition. Yet, as a decorative object, the re-sized rug may be perfectly suitable, as long as you haven't paid more than it is worth.
- **Is there worn-down wool or moth damage?** This can be repaired, but consider it part of the price. Nelle says her gallery does repair work on every rug they sell, so the need is not a danger sign.
- **Has paint been applied to disguise wear?** This not-uncommon practice irreversibly lowers a rug's value but may make a handsome and useful rug affordable for use in a room.
- **Is it dry?** Rug dryness makes foundation fibers susceptible to cracking. Restoration to correct such a condition is very expensive.

(Continued on page 31)

A picture-perfect baby whose playful pose will charm you forever...

"JESSICA"

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Shown smaller than actual size of 10½ inches high. Complete with baby blanket.

What a clever girl! As Mommy fluffs the crib blanket, "Jessica" scurries underneath, then smiles with glee. "Peek-a-boo!" she seems to say. Who could resist picking her up to cuddle, blanket and all?

"Jessica" is an original issue in a collection of baby dolls by celebrated artist Yolanda Bello. "Jessica" sits back on her chubby baby legs, hands outstretched, and glances over her shoulder to get our attention. Her head, arms and legs, cast of fine Knowles porcelain, are carefully hand-painted. Hand-set eyes sparkle with merriment.

Rows of eyelet ruffles, satin bows, and embroidered appliques decorate "Jessica's" playsuit, and her blanket is trimmed with satin.

Recommended by Ashton-Drake, "Jessica" is certified Premiere Grade—your assurance of superior artistry and craftsmanship. At $63.00, she is an heirloom-quality doll of exceptional value today, and may prove to be a wise investment for the future.

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JOHN FULKER

Graceful arches frame the Mona Passage view of private balconies at The Horned Dorset Primavera (*above*), a luxurious inn on the northwest corner of the island. At the Galeria San Juan (*left*), a welcoming courtyard evokes Puerto Rico's Spanish roots, with lush vines, worn brick and comfortable antiques.

By KIM WALLER

As the plane lets down over San Juan, there they stand, New York tall and Miami white—the famous resort hotels that draw most American vacationers to the United States' own Caribbean island, now completely recovered from the fury of Hurricane Hugo last September. Great places for a poolside piña colada and perhaps a little after-dinner gambling, these are big hotels. But as the plane banks, one catches glimpses of far-off forest-clad mountains rising to brush the thunderheads. Surely, one thinks, there's more to Puerto Rico—and to Puerto Rican hospitality—than those grand modern resorts 10 minutes from the runway.

Indeed, "out on the island," as San Juañeros call all that is not San Juan, lies a far more openhearted and authentic Puerto Rico. Past fields of pineapples, up twisty roads overhung with palms and blossoms, are stops where a traveler can soothe sunstruck eyes by closing the heavy louvered shutters of a small country inn, pad barefoot across tile floors and climb into a ponderous four-poster bed. In the mountains, nights are symphonic, dominated by the flutelike call of the *coquí*, the island's beloved tree frog. Just bring along a spirit of adventure and an ear for history: Exploring the more intimate hostelries of this 3,435-square-mile (smaller than Connecticut) island can deliver you from sanitized *tourista* land into a country of quiet bays and mountaintop villages. Although most of the island is dotted today with neat concrete residences, one still finds lushly gardened courtyards, cool arches inviting the trade winds, and romantic balconies over the sea.

A colony of Spain only 15 years after Columbus set foot here in 1493, until 1898 (when the United States won it in the Spanish-American War), Puerto Rico still cherishes the architectural and design heritage of Spain. What most purely remains of 16th- to 19th-century Spanish influence is to be found, of course, in restored, pastel-hued Old San Juan, the oldest city in the territorial United States. Awesome for New Worlders to think: Things were humming along nicely here *before* the defeat of the Spanish Armada. Before you venture out on the island, the place to beg board and enchantment is New York-born Jan D'Esopo's Galeria San Juan, which is no ordinary inn. As inviting and many-faceted as artist-hostess-restorer D'Esopo herself, the Galeria is just that—an art gallery, a working painting-and-sculpture atelier, as well as elegant San Juan's favored venue for private dinner parties. And, oh yes, there are also six art-and-antiques-filled guest rooms, no two alike—up a spiral staircase, opening off a garden balcony, or giving onto a roof garden overlooking the sea. Two or three artists are permanently in residence and they may even join you for cocktails in the cozy "captain's nook" off the main interior garden.

Only a prowl from the two oldest churches, the strongest fort and the longest-inhabited governor's mansion in the Americas, the Galeria dates from the 1750s and once served as an artillery captain's home. D'Esopo and her Puerto Rican husband, Manuco Gandía, worked with historic deliberation and great dash when they restored three buildings and made them into one.

In this wandering wonder of a house, with some 50 different spaces all on seemingly

different levels, every wall is hung with art—mostly architectural paintings, sculpture reliefs and portraits—and every turn is a discovery. Throughout the house, there are hefty beams and doors (some rescued from other houses) made of prized hard-as-rock ausubo wood, also called ironwood, now rare on the island.

"Very few genuine Puerto Rican antiques remain from colonial days," notes D'Esopo. "Termites and moisture did them in. We've gathered furniture from Spain, America—wherever we find it—that will work well with the house, and every piece has to be absolutely soused in preservatives."

Mountaintop Paradors

Puerto Rico's mountainous backbone, the densely forested Cordillera Central, dominates the island southwest of San Juan. Raincoat-clad tourists usually venture to the east to wander under the huge, dripping trees of El Yunque, the rainforest park less than an hour from San Juan, and then speed back to a city hotel to dry off poolside. But increasingly, nature lovers, families with children, and honeymooners are scheduling a stay at one of Puerto Rico's away-from-it-all country *paradores* that dot the island's mountains, small towns and seashore. Do not be misled by the name. The 17 small inns within the parador system are not as luxurious as Spain's government-controlled paradors, and not one is a castle. Really, they should be called *posadas*—wayside inns. Loosely supervised by the quasi-governmental Puerto Rico Tourism Company, they are great favorites of city-dwelling Puerto Rican families, who savor the mountain air, home-cooked meals, and low rates, which are usually $35 to $60 a night, exclusive of meals.

Two inns of great historic charm are Hacienda Gripiñas in Jayuya—near the island's midpoint and highpoint—and Hacienda Juanita, in coffee-growing Maricao, near the island's western end. Getting there is half the fun. From the minute you leave the main highways of the coastal plain, you are looping upward through a jungle paradise gouged with deep roadside ravines and mud-red rivers that plunge at their base. As you careen through switchbacks and honk at corners, sudden glimpses of far peaks swing into view while clouds prowl their purple slopes like cats. The orange blaze of a flamboyant tree flashes by. It rains. It ceases to rain. And there is a most welcome sign: Parador Hacienda Gripiñas. You are two and a half circuitous hours' drive from San Juan, and 4,000 feet high, still wondering why you didn't hire a driver. (Do so, if you can.) A piña colada is definitely in order.

Red-roofed and sprawling Gripiñas was once the main house of a coffee plantation

(Continued on page 30)



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PUERTO RICO'S OLD-WORLD CHARMS

Continued from page 29

and is over a century old. One of the rare old wood buildings that have endured, it has the familiar plainness of a New England farmhouse. The only real antique here is the house itself; simple rustic furniture serves throughout. Many visitors claim that chef Angel Morales's food is the best among all the paradors—a delicate pumpkin flan is a dessert specialty. At dinner, families who have been hiking the grassy hill above the parador, or splashing in the pool, gather in a large central dining room with green-and-white-checked tablecloths. The chatter is mostly in Spanish, but here come two bird watchers from Philadelphia, binoculars on necks. Tomorrow they plan to visit the Indian Ceremonial Ballpark near Utuado, and a local carver of birds, Elpidio Collazo Gonzalez, whose reputation is island-wide. No one, they insist, should miss the museum of art in Ponce, the finest in the Caribbean. And they are right. Do take time to see it.

Another half-day of driving through mountain glories delivers one to the serenity of Hacienda Juanita, a jewel in the parador crown. The family of Juanita Martinez Naval ruled here from 1836, growing coffee and fruit. The low main house of apricot stucco fronts a shady courtyard, bordered campus-style by charming guest rooms that were previously storage buildings. A small office was the plantation store. From Señora Melagros, who was a child on the plantation, you will learn (in Spanish) that here in the courtyard the coffee beans were once laid out to dry in the sun.

A superb restoration has left intact stone walkways, an old courtyard cistern and—most important—the feeling of living in a self-contained world. The bedrooms are a homey delight. Heavy wood shutters, the dreamed-of four-poster and rush-seated rockers provide sturdy elegance. There's no air conditioning (only ceiling fans), no TV, no phones in the rooms.

As the moon rises and the *coquí* start to sing, evening unfolds with a leisurely predinner drink on the long balcony of the main house. It may give you courage to dive into a plateful of *serenata*—a hearty Puerto Rican dish of boiled spuds and root vegetables set off with marinated salt cod, a surprisingly satisfying combination. The next morning, a walk along the plantation's well-hacked Fruit Trail is a must: It is the only way to get safely *inside* the dense tropical forest—to stare up into the feathery heights of a bamboo thicket, to find avocados and little oranges strewn in one's path, and to marvel at leaves the size of throw rugs. Hacienda Juanita is guaranteed to lift the urban weariness from your bones.

The Spanish Side of Romance

For contrast, imagine a world-class small hotel by the sea. Make it dazzling—Aegean white with red tile roofs. Perhaps with a library full of modern first editions, a Roman pool overlooked by royal palms and the sun descending into an opalescent ocean off your private balcony. Of course, you dreamed it. Fortunately, so did two inspired hoteliers from upstate New York, whose two-year-old Horned Dorset Primavera Hotel at Rincón is a romantic discovery shared, so far, largely by affluent San Juañeros.

Arches and a flaring double staircase give the main building the look of a Mediterranean villa. New arrivals are irresistibly drawn right through the breezy lobby to a balcony over the Delft-blue sea. Only after minutes of contemplating the infinite horizon do they remember to register and to glance around at the tasteful decor: the set of French costume prints on the wall, the massive Victorian oak table, Chinese porcelain lamps, the soft-hued Orientals.

"This is not an inn, but a hotel," says co-owner Harold Davies over cocktails and *tapas* in the library, decorated with bamboo furniture with deeply inviting cushions. "The distinction is one of service." (And, of course, tariff.) Davies and partner Kingsley

INN INFO

Hacienda Gripiñas, Jayuya; 809–828–9750. Nineteen rooms with private bath. Double: $40.

Hacienda Juanita, Maricao; 809–838–2550. Twenty-one rooms with private bath. Double: $40.

For more information on Puerto Rican paradors, write or call Paradores Puertorriqueños, 301 San Justo St., PO Box 4435, Old San Juan Station, San Juan, PR 00905. To make reservations at all paradors, call 800–443–0266. Telex: 800–443–2376. A free illustrated pamphlet describing all 17 paradors is available on request.

Galeria San Juan, Boulevard del Valle 204–206, Old San Juan, PR 00901; 809–722–1808. Six rooms with baths and air conditioning. Double: $50–$60. No meals; dinner available only on occasion.

The Horned Dorset Primavera Hotel, Apartado 1132, Rincón, PR 00743; 809–823–4030 or 809–823–4050. Double: Dec.–April, $190–$210; May–Nov., $130–$150. No children under 12. Twenty-six air-conditioned suites with private bath. There are 10 to 12 half-hour flights daily from San Juan to Mayagüez, which is fifteen minutes from the hotel.

All room rates exclusive of meals and 7 percent room tax.

D. Wratten, both former university professors (thus the first editions) and former sheep farmers (thus the old-breed name, Horned Dorset), searched far and wide before opting for this balmy location at the far western corner of Puerto Rico, on the Mona Passage. They, along with architect Otto Octavio Reyes Casanova, had no intention of doing things less than perfectly.

The choice of Spanish colonial-inspired bedroom furnishings, for example, involved consultation with Puerto Rico's Council of Design. What resulted was a stunning suite made of solid mahogany: a four-poster bed with turned pineapple-topped posts, a handsomely proportioned bureau and nightstand. Throughout the hotel, it's like that: mahogany shutters of a lustrous tone, oiled to withstand the sun and the salt air; a 19th-century carved Italian oak buffet in the library; bath fixtures from France; hand-painted Victorian metal sconces and chandeliers in the vast, formal dining room. "The truth is," admits Davies, "we got some of them from the old Onondaga Hotel in Syracuse, New York. They seemed to belong here.

"Remember that Puerto Rico is not some Caribbean tourist island," says this happily transplanted New Yorker. "It is its own place, and part of the United States at once. Visitors are only beginning to discover the beauties of the whole island." ■

Kim Waller is a New York-based editor and author who has a fondness for islands and islanders of all kinds.

A MAGIC CARPET

Continued from page 26

and the life of the rug will never be as long as that of one that has never dried.

One of the stops Sam Blount made during our shopping week was at The Rug Loft in New York, where he found an old Bessarabian floral flatweave for a remodeled barn in Connecticut. Blount looks for knotted-pile rugs when he wants to fill a room, but sometimes chooses a flatweave—they are rarely room-size—as an area or accent rug. His traditional rooms won't work with a kilim—a vivid, geometric type of flatweave—but he admires them greatly in contemporary spaces. ■

RECOMMENDED BOOKS

- *Dictionary of Oriental Rugs,* Ivan C. Neff and Carol V. Maggs, A.D. Donken, Ltd., London, 1977.
- *Rugs & Wall Hangings,* Joan Scobey, Dial Press, New York, 1974.
- *Oriental Carpets,* Ulrich Schürmann, Octopus Books, London, 1979.

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Will you sponsor a child? Your $12 a month will help provide so much:

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Little Marta lives in the Holy Land—and she is only one example of children from countries around the world who urgently need a sponsor.

Here is how you can sponsor a child:

1. Fill out the coupon and tell us if you want to sponsor a boy or a girl, and check the country of your choice.
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☐ Holy Land Crippled Child

☐ **OR, choose a child who most needs my help from your EMERGENCY LIST.**

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THE POWERFUL LENS OF HORST

A great photographer helps us see—and feel—the emotional spirit of a room

OPEN HOUSE: One of the first to break down the boundary between indoors and out, Horst juxtaposed a room's floral fabric with the real flowers just outside (*left*).



By JANE MARGOLIES

By the late 1950s, the photographer Horst had already had an enviable career. Handsome and urbane, he had covered the haute couture in Paris and in New York. He'd photographed everyone from Gertrude Stein to President Truman. He knew the most talented artists, writers and musicians of his day, including Coco Chanel, Jean Cocteau and Cole Porter. Still, after three heady decades, Horst found himself in a career lull. Then, in 1962, American *Vogue* editor Diana Vreeland sent him on a different kind of assignment. For a series of articles, Horst was to photograph people with great style in their own homes and gardens. "It gave me a whole new lease on life," he said recently. In fact, Horst's work for *Vogue* revolutionized the way rooms were photographed in all magazines.

Before Horst, the camera had been placed at a respectful—and formal—distance. Horst got up close. "You never see everything in a room at once," he explains. "Your eye goes from object to object." And so his photographs revealed a room bit by bit—a formal French chair on a country-tile floor, a garden glimpsed through an open window. And while others wanted every piece of furniture in its proper place, Horst preferred a lived-in look: "I always like a bit of mess in my photos," he says. *(Continued on page 34)*

ROLE MODEL



With intimate close-ups, unexpected juxtapositions and natural light, German-born photographer Horst P. Horst (*above*) revolutionized interior photography—and pulled us into rooms all over the world.



A STUDY IN CONTRASTS: Horst's early fashion photos, such as the 1936 cameo of designer Elsa Schiaparelli (*above*) and 1939 corset (*left*), were known for dramatic lighting and stylized poses. Later interior views feature natural light and ease. *Right:* Pauline de Rothschild—whom Horst remembers as "a great gal"—in her sunlit room, books strewn about, 1963.



Photos bottom and middle left from *Horst: His Work and His World* by Valentine Lawford. Photographs by Horst P. Horst. Copyright © 1984 by Horst P. Horst. Reprinted by permission of Alfred A. Knopf, Inc.

A two-time "Plate of the Year" winner captures the beauty of cats and flowers!



Shown smaller than actual size of 8¼" in diameter.

Nose in Bloom

by Irene Spencer

the Danbury Mint

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A numbered limited edition collector plate trimmed in 23kt gold.

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"Nose in Bloom" is the first in a new series of collector plates by Irene Spencer entitled *Cats and Flowers*. Each delicately shaded watercolor painting will combine a cherished breed of cat with a best-loved variety of flower. Two kinds of beauty in each painting — specially commissioned for this collection.

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All orders subject to acceptance

"I try to shoot a room the way a person sees it—here a lily, there a chair, then through a window into the trees"

(Continued from page 32)

Though Horst turned to interior photography after three decades of chronicling fashion, he had taken an early interest in architecture. Having grown up in the small German town of Weissenfels-an-der-Salle, Horst (born Horst P.A. Bohrmann) fell in with students of the nearby Bauhaus. In 1930, he apprenticed himself briefly to Le Corbusier in Paris, but then jumped at a chance to learn photography. "I'd never even held a camera in my hands," Horst recalls. Yet to his surprise, French *Vogue* bought one of his first efforts.

Several thousand rolls of film later, Horst was photographing interiors. For his magazine assignments, he'd stay days, even weeks, at each house, prowling the grounds, recording what he saw. "I'd get up at six to catch the early morning light," he says. "I'd always sit in each person's favorite chair, to get the feeling of a room from that perspective. I wanted to learn what was important to the people of the house."

Horst's own house on Long Island, N.Y., is a low, white modern structure that he built just after World War II when he was discharged from the U.S. Army. French doors reveal the yard he landscaped himself. Inside, Horst has surrounded himself with Polynesian screens, Dali sketches, Greek fragments and antique French chairs with faded needlepoint and peeling paint—souvenirs of a very full life. "For me," he says, "this is not decorating; it's the way I live." ■





RELAXED PORTRAITS: Rejecting stiff, formal sittings, Horst captured his subjects at work and play. Here (*right*), Alessandro, the then-6- year-old son of painter Cy Twombly, perches on an 18th-century bust.

MASTER OF THE CLOSE-UP: Horst zeroed in on personal vignettes, such as a garden lover's bedside table with its collection of flowers in many forms (*above*). With an unerring eye for composition, Horst placed a shapely French chair in the foreground (*right*), to give focus to a photograph of a long living room.



ALL ANGLES COVERED: Shooting down on a cocktail tray table and an Aubusson rug, Horst revealed the play of pattern.



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ROLE MODEL

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(Continued from page 32)

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GARDEN GUIDE

VINTAGE GARDEN BOOKS ARE FILLED WITH ADVICE JUST RIGHT FOR TODAY

By KEN DRUSE

On bleak winter days when there's almost nothing to do outdoors, I enjoy gardening vicariously—by leafing through the latest books on my favorite topic. Lately I find myself turning back to the past—to garden books that were once popular decades or even generations ago.



Timothy Mawson of New Preston, Conn., has been a bookseller for 15 years. In the past, he says, garden books were bought as much for their decorative beauty as for the facts they contained. British-born, Mawson has been sensitive to the longtime popularity of antique English titles, but lately he finds more and more customers requesting old American books—not just for ornamental purposes but "for good, hard information," he says.

Keith Crotz of The American Botanist Booksellers in Chillicothe, Ill., has made the same observation and is delighted: "The books that sell today are *American*. They contain tried-and-true methods for *our* gardens." Even antique books have much to offer. Crotz recently reprinted the 664-page *Field and Garden Vegetables of America* by Fearing Burr. He was amused to note that nearly half of the "new and unique" varieties introduced at the International New Crop Symposium not long ago could be found in Burr's 1865 manual. The new edition is printed on acid-free paper to preserve the Isaac Sprague illustrations. "Since books from the eighteen hundreds predate artificial products and pesticide use," says Crotz, "they present a view compatible with today's ideas of organic gardening." Vintage books are also of interest to contemporary gardeners who collect and save "heritage varieties"—flowers and vegetables grown before the era of intensive hybridizing.

I like old garden books, but am particularly fond of those published in America in the 1930s, 1940s and 1950s. Garden writers were a popular fraternity then, and each had many followers. Maybe that's why their books had so much personality. Today, demands to satisfy large segments of the marketplace make it impossible to publish an entire book on, for example, asparagus, climbing roses, or vines as ground covers, but books like these *were* once published. Next time you go to a yard sale, tag sale or flea market, check out the garden books on your way to the linens, laces and old furniture. Keith Crotz advises looking for books published by the Orange Judd Company and A.T.D. De Lamare—plus those credited to editors Mrs. Frances King or Helen Van Pelt Wilson. These books cover—thoroughly—very specific garden topics.

You can also obtain old garden books from mail-order sellers. Elisabeth Woodburn of Booknoll Farm in Hopewell, N.J., is the grande dame of the old garden-book world. She offers whole catalogs of books on such special topics as herbs, landscape design, trees and shrubs. One of her particularly apt catalogs is called "U.S. Gardens and Their Flowers."

January may be a slow time in the garden, but it's a good time to begin collecting. On my shelves I have books containing timeless tips for the January gardener, a few of which I am happy to share:

- Collect and store fireplace ashes to use outdoors as fertilizer—and also to foil slugs.
- Feed camellias and azaleas, if in bloom, with an acidic, high-phosphorus fertilizer such as Miracid.
- Christmas-gift plants and cut flowers will last longer if they are moved to a cool place—in the back hall or near a window—for a few hours each day.
- Don't go overboard when the catalogs arrive. Before ordering, plan for the available space and plant requirements.
- As the days begin to lengthen, you'll find surprises in your window garden. Watch for buds on abutilons (flowering maples), hibiscus, shrimp plant, chenille plant, even the cattleya and phalaenopsis orchids. ■

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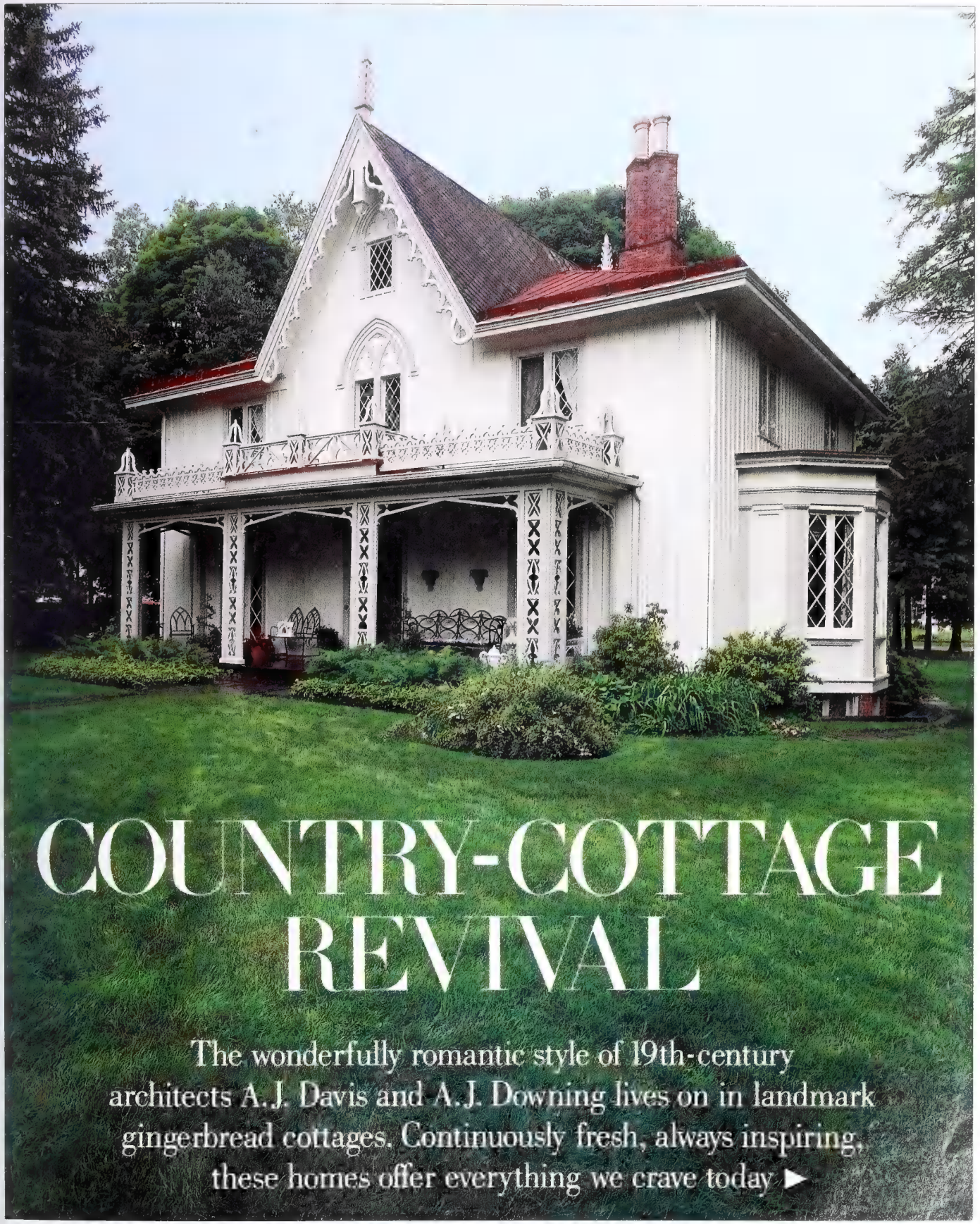
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COUNTRY-COTTAGE REVIVAL

The wonderfully romantic style of 19th-century architects A.J. Davis and A.J. Downing lives on in landmark gingerbread cottages. Continuously fresh, always inspiring, these homes offer everything we crave today ►

In 1844, when prosperous Rhinebeck, N.Y., banker Henry Delamater decided to build a house, he enlisted architect Alexander Jackson Davis. It was a natural choice. Davis, after all, was one of the most-sought-after architects of the day, a master of charming—and widely copied—country houses in the Gothic Revival, Italianate and bracketed styles.

Today, the Delamater house, which is listed on the National Register of Historic Places, boasts the handsome millwork, high ceilings and airy rooms we want in our own homes. Since 1981, the house has been part of the Beekman Arms inn, which rescued it from disrepair and has lovingly restored it according to strict landmark regulations. So for a night or two, you can experience the rooms that set the standard for a great many American homes.

Recently, a few of the guest rooms were freshened by New York designer Carolyn Guttilla. Rather than re-create period-perfect settings, Guttilla pulled together a cozy, comfortable yet worldly look that is nonetheless at home in a landmark. In the living room, for example, she assembled Swedish country chairs, a 1600s Portuguese secretary with peeling paint, English sisal, and a chintz based on an Irish document print. "Americans like the mood of the past but are rarely purists," explains Guttilla. "So we digested the history of this house—then made it our own." ►

Just outside the front door (*preceding page and below*), garden chairs echo the Gothic architecture. In the living room (*right*), designer Carolyn Guttilla papered walls with a dark green stripe to play up the high ceilings, grand cornice, marble fireplace and corner pilasters. Against the dark green, a luminous pale peach floral chintz and crisp stripes stand out, too. Alcove table, John Rosselli.





In this 1844 landmark, high ceilings
and a marble fireplace make a grand backdrop
for rich wallpaper and Irish country prints





Bedroom and sitting room—layers of pretty pattern and the luxury of a reading alcove

Although the living room's coziness comes from color," observes designer Carolyn Guttilla, "the bedroom's comes from lots of pattern." In the bay-window alcove alone, for example, there's a trellis wallpaper border for a valance, another trellis pattern on the wall, and a delicate ivy print for curtains and settee. A soft green, rose and cream palette ties the pattern together.

Most of the fabric and wallpaper are from Brunschwig & Fils's Cottage Orné Collection, pulled together by Dublin fashion designer Sybil Connolly. The collection, which debuted last fall, was specially designed for an 1817 thatched cottage in County Tipperary, credited to John Nash and now being restored. In fact, Guttilla's choice of fabrics for this American home couldn't have been more apt. The architect Alexander Jackson Davis himself had been inspired by the same rural cottages (*see following pages*). ■

Writer JANE MARGOLIES
Photographer BILLY CUNNINGHAM

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Dressing the original diamond-pane windows—without covering up the character—called for simple treatments. Carolyn Guttilla paired side panels and valances (*left*). The ivy chintz, part of Brunschwig & Fils's Cottage Orné Collection, is based on an 1830s Irish print. Here, a painted screen from John Rosselli and a comfortable chair create just the corner for curling up with a book.



ARCHITECTS OF ROMANCE



In the mid-1800s, A.J. Davis and A.J. Downing designed houses of unabashed sentiment and gardens of woodland charm—preserved for us in their popular pattern books

ANDREW JACKSON DOWNING (1815–52): Landscape designer, writer and arbiter of taste, Downing (above) believed the right design could guarantee the good life.

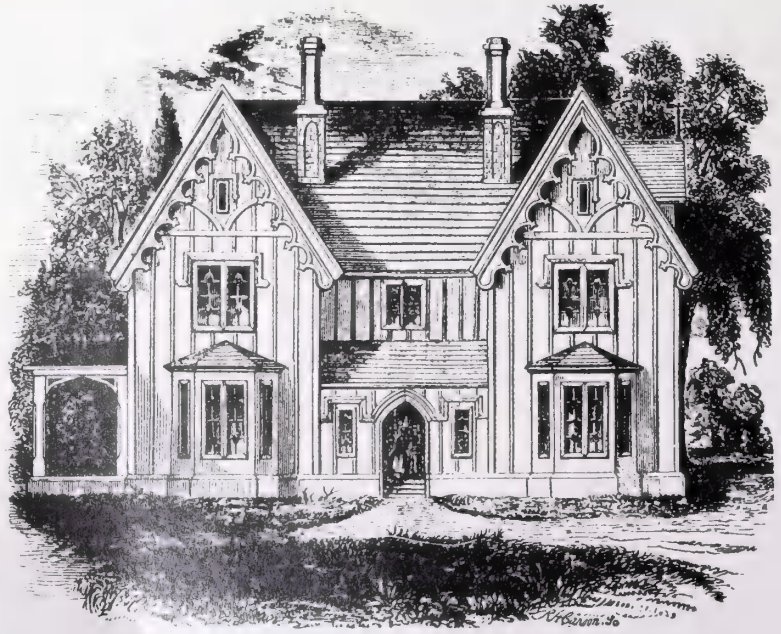


ALEXANDER JACKSON DAVIS (1803–92): A superb draftsman, Davis (right) rendered Downing's passion into Gothic Revival house plans.

It was the mid-1800s, and American Romanticism reigned. While Hudson River painters worshiped the wilderness, Henry David Thoreau preached a return to nature and Walt Whitman exalted the common man, two architects, Andrew Jackson Downing and Alexander Jackson Davis, had a vision for the American home. Borrowing from European architecture—Gothic, Italianate and Swiss—they forged a purely American style, incorporating bay windows, ornamental trim, wide verandas, and rooms open to the outdoors. Popularized through pattern books full of drawings, floor plans and friendly advice, the pair's appealing designs gave the American middle class a model for home, not just a house.

Downing, who actually built very few houses, came to architecture by way of landscape design. A Newburgh, N.Y., nurseryman, he landscaped local estates in the naturalistic English style. In 1838, Downing built himself a much-admired Gothic villa tucked into a woodsy setting—and soon was designing houses as well as grounds. By 1842, he began to hone his ideas in his first book on architecture, *Cottage Residences*.

A visionary but hardly a draftsman, Downing relied on other architects to supply drawings and designs, particular-



BAY WINDOWS AND HIGH GABLES—in infinite combinations—sprang up everywhere during the Victorian era as the Gothic Revival designs in Downing's books became popular (left).

ly Alexander Davis, who shared Downing's passion for Gothic Revival. The gables, board-and-batten siding and carved trim of the Gothic Revival best expressed Downing's and Davis's ideas of the "picturesque." Such a well-proportioned house, they believed, assured a good, moral life: "When smiling lawns and tasteful cottages begin to embellish a country, we know that order and culture are established."

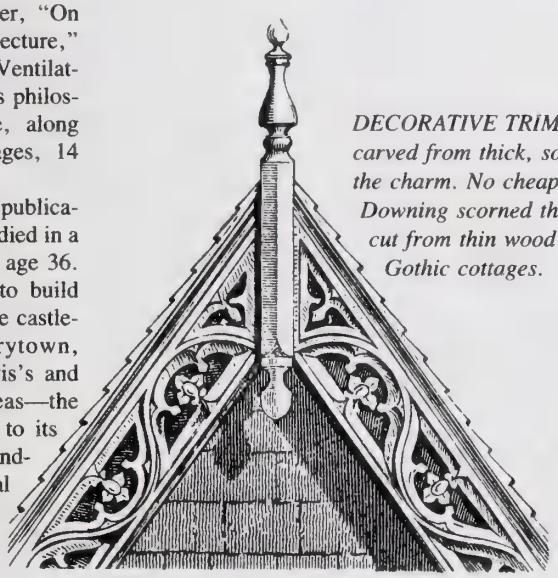
The pair's philosophy was in full flower in Downing's best-selling and highly readable *The Architecture of Country House*, published in 1850. From the first chapter, "On the Real Meaning of Architecture," to the last, "Warming and Ventilating," the handbook delivers philosophy and practical advice, along with patterns for 13 cottages, 14 villas and 7 farmhouses.

Just two years after the publication of that book, Downing died in a tragic drowning accident at age 36. But Davis, who went on to build such landmark houses as the castle-like Lyndhurst, in Tarrytown, N.Y., lived to be 89. Davis's and Downing's innovative ideas—the need for a house to relate to its site, the virtue of natural landscaping, and the emotional side of architecture—have now been built into the American home. ■

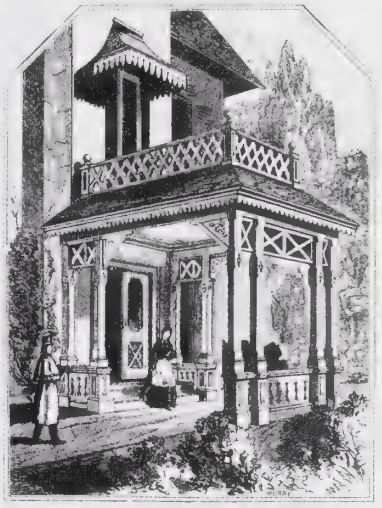
Writer JANE MARGOLIES



A VINE-COVERED VERANDA (left) *provides cool shade in summer—and saves even a plain, boxy house from looking impersonal. Here, the carved brackets and projecting roof fulfill the same practical and decorative needs.*



DECORATIVE TRIM, such as the vergeboard carved from thick, solid plank (left), *turned on the charm. No cheap imitations were allowed: Downing scorned the "card-board" ornament cut from thin wood on so many Carpenter Gothic cottages.*



WELCOME-HOME PORCH: Built over the driveway, a carriage porch (right) *offers a sheltered approach to the front door.*



VARIETY WAS THE SPICE of the Italian villa (left). *An irregular roofline, asymmetrical shape and varied windows mirror nature's diversity, said Downing, and so immediately please the eye.*

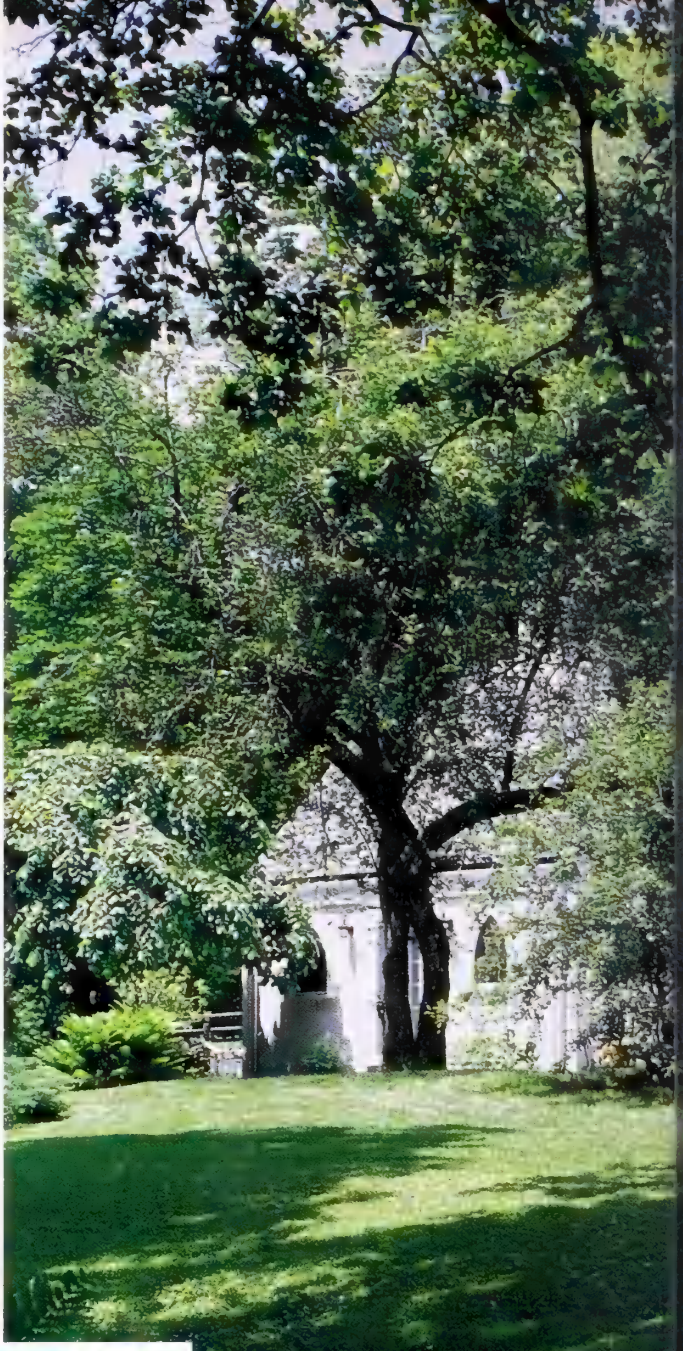
Portrait of Mr. Downing, courtesy of the George B. Tatum Collection. Portrait of Mr. Davis, courtesy of the Avery Architectural and Fine Arts Library, Columbia University. Illustrations bottom left and top, from *The Architecture of Country Houses* by A.J. Downing; all others, from *Victorian Cottage Residences* by A.J. Downing. Illustrations courtesy of Dover Publications, Inc.

TREASURING THE PAST

Windows with pointed arches and delicate tracery give an air of gothic romance to this simple Massachusetts cottage

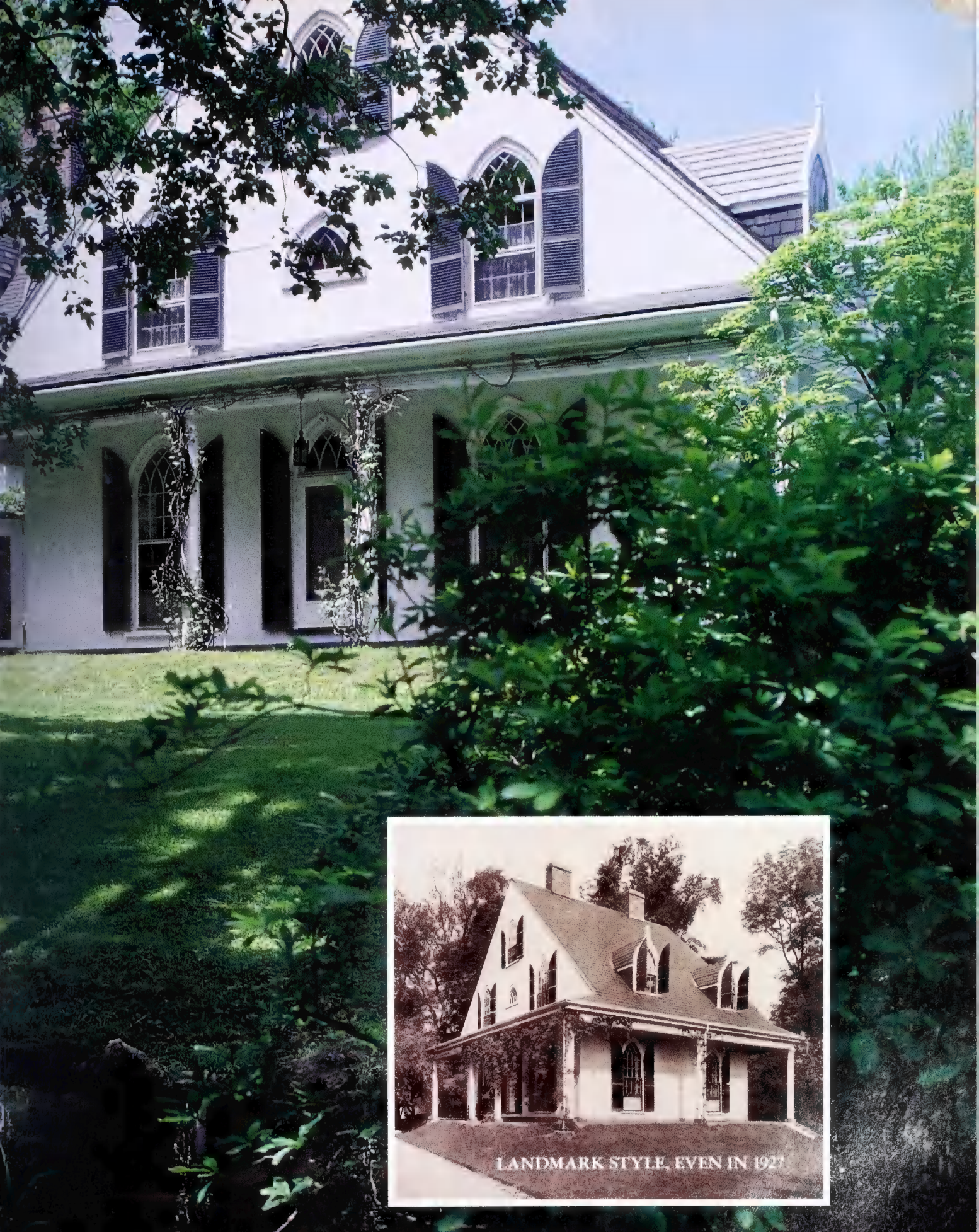
Linda and Lewis Lloyd had just consulted designer William Hodgins about decorating their town house on Boston's Beacon Hill, when they were smitten by this Gothic "cottage" outside the city and decided to move. Built in 1826, the house is often credited to renowned architect and landscape designer A.J. Downing—and many people before the Lloyds have lost their hearts to it. In 1911, the editor of *Country Life in America* wrote that the house "is the best place of its size I know of in America." In 1927, The House Beautiful (which published the black-and-white photo, opposite) set the record straight: "Tradition ascribes the architecture of the house to Andrew Jackson Downing. There is little to prove this, except the fact of his being known as an admirer of the Gothic." (For more about A.J. Downing, see Architects of Romance, this issue.) The 1920s HB writer was enamored of the windows, which "give to the old part of the house its arch, quaint charm."

Today, the Boston-based William Hodgins agrees: "Long before the Lloyds bought the house, I used to drive by and think 'What wonderful windows!' " And even before the Lloyds learned how much Hodgins admired the house, they knew he was the right designer. "We didn't want a museumlike restoration," says Linda Lloyd, "but we do feel like stewards of a piece of history. We knew Bill's interior would be timeless and classic—like the house." As stewards of the landscape, also ascribed to Downing, the Lloyds removed 20th-century foundation planting and restored the park style of the setting. ►





Above: **The pointed windows and steep roof characterize this 1826 house as Gothic Revival, but its symmetry shows a classical influence.** ***Inset right:*** **The house as it appeared in The House Beautiful in 1927.** ***Inset left:*** **Linda Lloyd with two of her four children, Nick and Julia. The carriage house is in the background.**



LANDMARK STYLE, EVEN IN 1927


The look we love:
Soft pastels in silvery shades,
furniture arranged in cozy groups,
and curtains dressy as ball gowns





Above: **Rather than emphasize the romantic ambience of the room, the 1920s owners decorated in "Colonial" style, painting the mantel white and using rugs sparingly.** ***Left:*** **Hodgins worked for just the opposite effect—using one rug woven specially to size. "The ends of the room are so separate, anyway," he says, "it's important that the rug go from one end to the other, with the symmetry of a border and the repetitive quality of the stylized flower pattern."**

Called a "cottage" for years, this house looks like one on the outside, with its steep roof and dormer windows, but there's nothing cottagelike about the living and dining rooms. William Hodgins calls them "grandly elegant." He decorated to match, with special emphasis for the windows. "These windows are lacy," he explains, "a special treasure." Hodgins created silk taffeta curtains as romantic as 19th-century ball gowns, but the poufs, billows and ruffles never obscure the pointed arches or Gothic tracery. "The color is recessive," says the designer, "so they never compete with the windows."

However grand the architecture, the "peculiar" floor plan (as Hodgins describes it) makes the rooms seem intimate. Originally two rooms, the living room is now long and narrow—15 by 30 feet—with a fireplace that is "way off-center." Hodgins turned this disadvantage into an asset by creating a cozy seating area around the fireplace. "It seemed to make the fireplace end warmer and friendlier to put the sofa across the corner," says Hodgins, who filled the space behind with an 18th-century French screen.

Hodgins chose delicately scaled furniture for the narrow room—all curvy, romantic shapes to fit the mood. "Having moved from a smaller house, we were at a time in our lives when we wanted to start from scratch in the living room, and it gave Bill more freedom," says Lloyd.

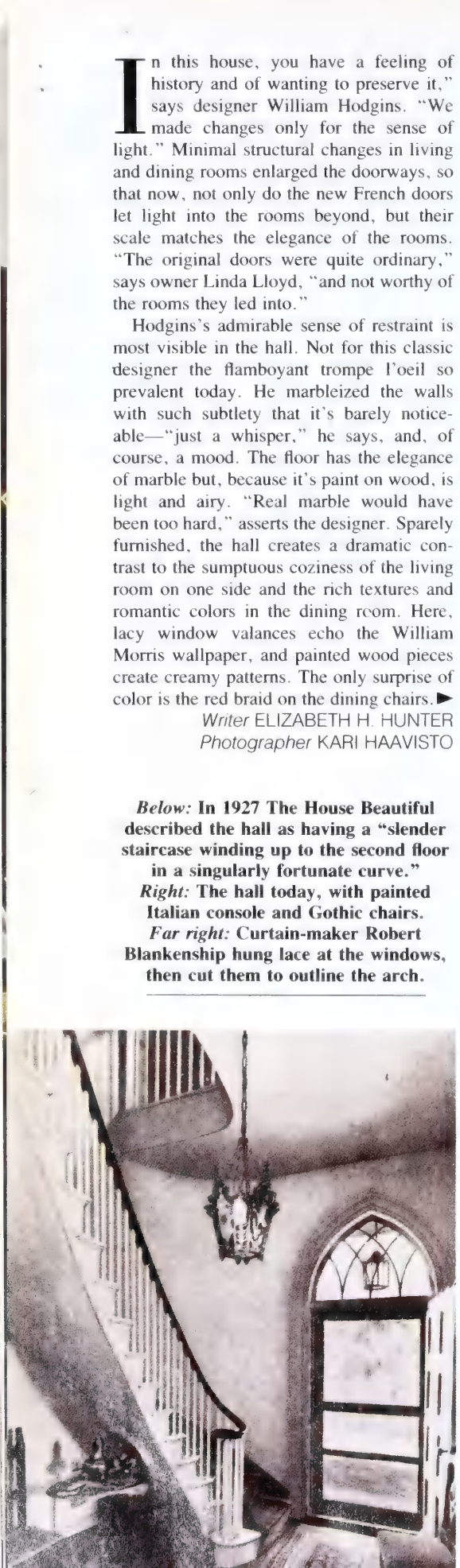
All colors in the living room came from the ribbon chintz, the only chintz in the room. "I usually use pattern sparingly," says Hodgins, whose use of textures, however, is lavish: silky fringe on the sofa, slubbed silk on the ottoman, antique paint finishes ►

In this house, you have a feeling of history and of wanting to preserve it," says designer William Hodgins. "We made changes only for the sense of light." Minimal structural changes in living and dining rooms enlarged the doorways, so that now, not only do the new French doors let light into the rooms beyond, but their scale matches the elegance of the rooms. "The original doors were quite ordinary," says owner Linda Lloyd, "and not worthy of the rooms they led into."

Hodgins's admirable sense of restraint is most visible in the hall. Not for this classic designer the flamboyant trompe l'oeil so prevalent today. He marbleized the walls with such subtlety that it's barely noticeable—"just a whisper," he says, and, of course, a mood. The floor has the elegance of marble but, because it's paint on wood, is light and airy. "Real marble would have been too hard," asserts the designer. Sparely furnished, the hall creates a dramatic contrast to the sumptuous coziness of the living room on one side and the rich textures and romantic colors in the dining room. Here, lacy window valances echo the William Morris wallpaper, and painted wood pieces create creamy patterns. The only surprise of color is the red braid on the dining chairs. ►

Writer ELIZABETH H. HUNTER
Photographer KARI HAAVISTO

Subtly marbleized walls and a faux stone floor lend old-world elegance to the hall



Below: **In 1927 The House Beautiful described the hall as having a "slender staircase winding up to the second floor in a singularly fortunate curve."**
Right: **The hall today, with painted Italian console and Gothic chairs.**
Far right: **Curtain-maker Robert Blankenship hung lace at the windows, then cut them to outline the arch.**



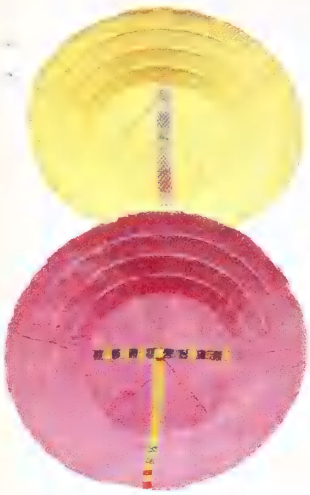


The right whites:
romantic curtains,
a creamy rug
with woven pattern,
time-worn paint finishes

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"Bill is a master at finding out what his clients really want," says Linda Lloyd about her husband's favorite reading spot, a corner Hodgins created in the master bedroom. Here, the designer used dark wood pieces to give weight and contrast to the painted furniture. "I have always had a passion for old painted finishes," says Hodgins. Curtains are lace over pale pink chintz. Bed linens, Nancy Koltes Assoc. ■



BRAVE NEW COLOR

Saturated and sassy, the new freewheeling colors break the old rules. Pick up a paint chip and have some fun

Making predictions is always irresistible—especially as a decade begins—but with color trends it's very risky. The truth is that dozens of hues are candidates for "90s colors," just as long as they're not timid. Brave colors and courageous combinations, like the intense blues, greens and yellows in these fabrics from Designers Guild, are prime examples of what you'll be seeing. Tricia Guild, cofounder of Designers Guild, says, "Unlike timid tints—white, beige, peach—these colors are positive. They cheer you up at the end of the day." ►



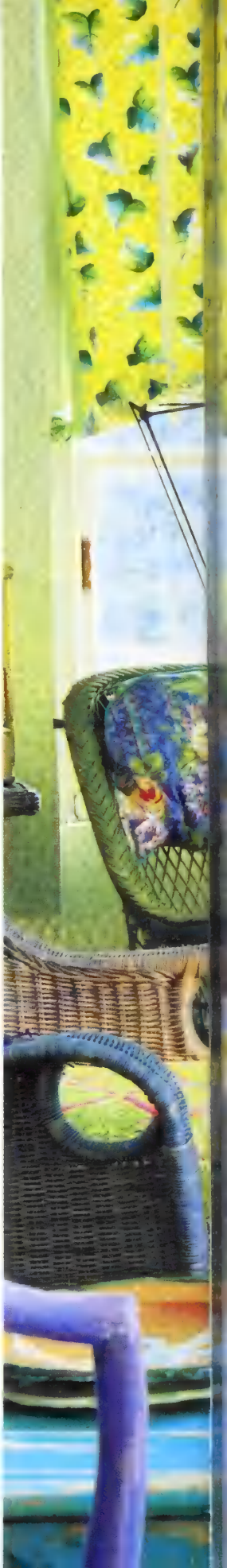
CHAIR AND PLATES, STEVE KLAHR

The colors in the cottons and blends from Designers Guild (*right*) work together because each has the same value. "All are strong and play off each other," says Tricia Guild, "and the greens have lots of yellow, the blues have green." The layering of colors was inspired by richly hued velvets and damasks in old houses. "But the translucent color looks like silk," says Guild. "Silk takes strong color but never looks heavy." Fabrics and wallpaper available through Osborne & Little.



MARCUS TULLIS

The chair upholstery, painted by Susan Seaberry for Taylor-Gratzer Gallery (*right*), was inspired by Matisse. This tile table (*left*) from Barneys New York glows with van Gogh colors. Handmade paper bowls (*top*) by Susan Planalp for Patton/ Duval Gallery.



DAVID MONTGOMERY

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With intense colors, start small—perhaps a tablecloth (*above*) layered with saturated hues. Cloth, Barneys New York. Bowl, Gordon Foster. Malachite box, John Rosselli. Or, liven up the subdued color of a chaise (*below*) with a polka-dot pillow as Swedish designer Ingela Håkansson-Lamm did. A rose chair in hot pink (*right*) spices any corner. Chair, Renny.





CHAIRS AND TABLECLOTH, MARCUS TULLIS



black-and-white dining
(*below right*), Ingela
sson-Lamm changes the
often, "to suit my mood,"
ys. "Sometimes it's violet
sometimes black and
polka dots as a backdrop
collections of tableware
he forties and fifties."
an old school chair
whose green paint has
worn by generations of
en. The wood showing
gh gives depth to the
Chair, Zona.

"In the late eighties, magazines, TV and fashion designers—like Christian Lacroix—got everyone playing around with color"

And," adds Margaret Walch, associate director of The Color Association of the United States (CAUS), "We won't stop experimenting. It's natural to expect that the nineties will burst with color." For Walch, experimenting means trying small doses of color—accessories in vivid hues—to see what makes you comfortable. Or you might try the color exercises in designer Alexandra Stoddard's *Book of Color*, just published by Doubleday. She suggests keeping a color box into which you toss bits that catch your eye—everything from paint chips to matchbooks to Jordan almonds. Soon you will see a palette in the colors you collect. "Don't worry about whether that paint chip will be used for walls or a bunch of daffodils in a glass pitcher. If you worry about suitability now, you will never fully develop your passion!" ►

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BOTH ROOMS, BRUNO MULLER



STEVE KLAHR

It's the jolt of unexpected combinations that looks fresh now, not the color alone

People often talk about color inspirations from traditional sources—the old masters, the Impressionist painters, the villas of Italy. But the colors that move Swedish fabric designer Ingela Håkansson-Lamm are the kicky shades of jelly beans and the upbeat plastic kitchenware she finds in the United States. "You have many more colors than we do here in Sweden," she says. On her last trip, Håkansson-Lamm bought a pot scrubber in a violet color, which she wears as a brooch pinned to a black sweater. And she brings the same playful spirit to her own apartment. For example, the blue-green stools (*right*) are not a shade usually paired with lime-yellow walls. "These stools were black, but I've painted them three times," says Håkansson-Lamm. "Because I love color, sometimes I come home thinking 'It's time for another change.' "■

Writer ELIZABETH H. HUNTER

One color prediction is easy to make—we'll see more painted wood with the grain showing through. The trend began in the mid-1980s, fueled by the passion for country furniture and its time-worn look. From there, pale painted finishes moved to floors, woodwork and even new furniture. Antique pieces, like this turquoise ranch bench from New Mexico (*right*), continue to be favorites, but look for color washing to show up in unexpected places, as on these birdcages (*above*). As delicate as watercolors, the lush tints are washed over the wood frames. Birdcages, Umbrello. Ranch bench, Zona. Pillow and duvet covers, Descamps.

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MARCUS TULLIS


BRUNO MÜLLER

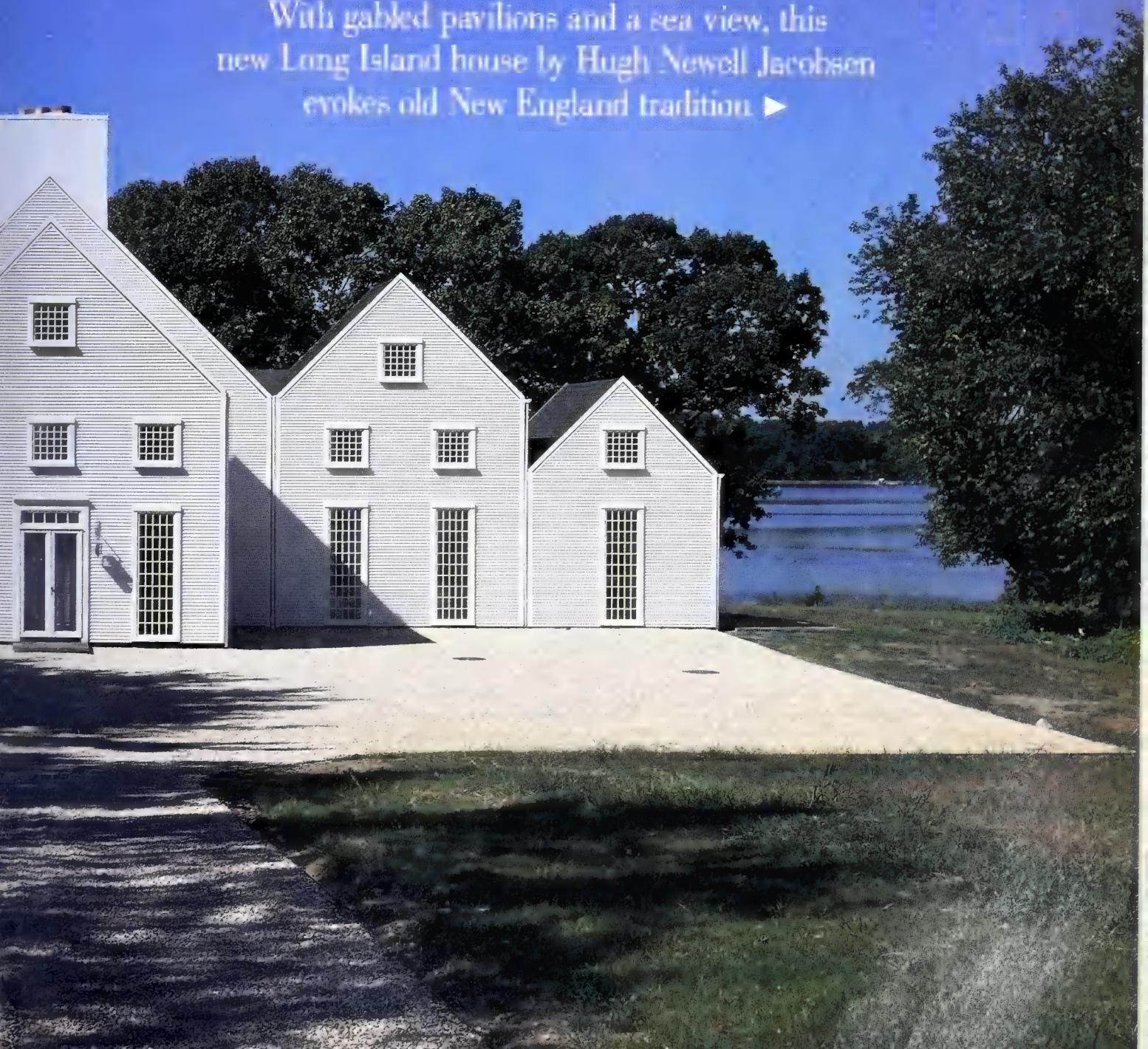


LEO RAYMOND

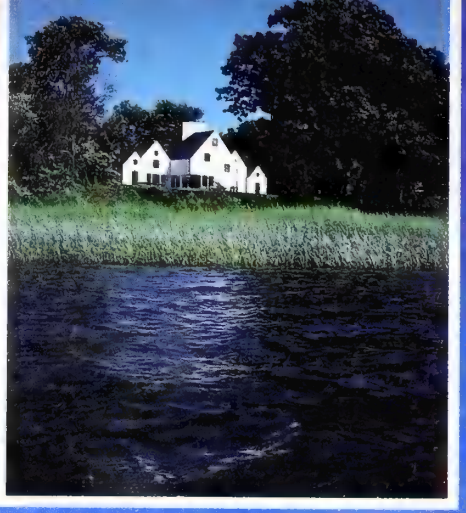
A 1787 Vermont meetinghouse (*inset*) looks just like the Colonial ancestor of a new home on Long Island (*below*). New and old share similar rooflines, placement of mullioned windows, and an austere symmetry. With classical formality, the new house extends in graduated pavilions from the center.

ECHOES OF THE MEETINGHOUSE

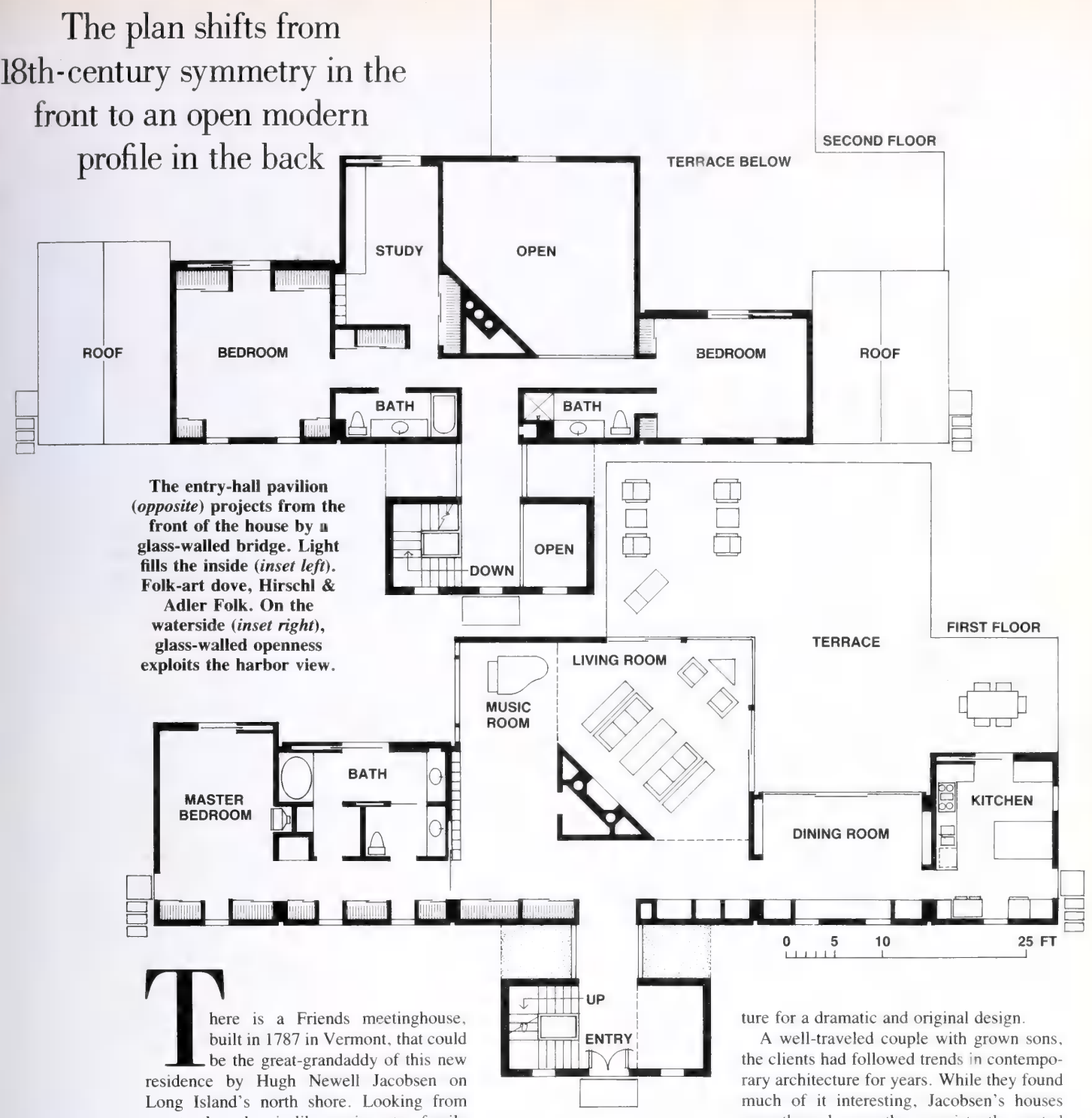
With gabled pavilions and a sea view, this new Long Island house by Hugh Newell Jacobsen evokes old New England tradition ▶







The plan shifts from 18th-century symmetry in the front to an open modern profile in the back



The entry-hall pavilion (*opposite*) projects from the front of the house by a glass-walled bridge. Light fills the inside (*inset left*). Folk-art dove, Hirschl & Adler Folk. On the waterside (*inset right*), glass-walled openness exploits the harbor view.

A two-stall garage repeats the house's roof gables (*opposite*). The house perimeter is unplanted to outline its profile crisply and so the scale of the house is not apparent until you're inside. Once you enter, the focus of the house is changed by the position of the chimney wall, which leads to a natural view of the water (*see plan, above*).

There is a Friends meetinghouse, built in 1787 in Vermont, that could be the great-grandaddy of this new residence by Hugh Newell Jacobsen on Long Island's north shore. Looking from one to the other is like gazing at a family portrait and enjoying how familiar traits are passed from one generation to the next.

An ardent student of 18th-century vernacular architecture, Jacobsen may not have consciously invoked the imagery of that meetinghouse, but Colonial elements are built into the vocabulary of this house. The residence stands on its site like a string of miniature rowhouses set along a village green. Architect Jacobsen took inspiration from the gentle clustering of a typical New England townscape. The nearly three-acre site with its lovely old trees and view of Long Island Sound offered the perfect departure for a dramatic and original design.

A well-traveled couple with grown sons, the clients had followed trends in contemporary architecture for years. While they found much of it interesting, Jacobsen's houses were the only ones they consistently wanted to live in. Walking in off the street to the architect's Washington, D.C., office, the client approached Jacobsen to design the house. Jacobsen, who spends a great deal of time in airplanes traveling to and from his projects abroad, does much of his thinking aloft. The completed house differs only slightly from an early sketch rendered on a TWA napkin.

The clients both enjoy entertaining and hosting recitals at home. Community involvement is also important to them, and they wanted an environment to share in holding benefits for worthwhile causes. ►

They came to Hugh Jacobsen with a clear idea of what the house should provide.



The biggest design challenge became one of size. Can a house with a complex program still be kept from overwhelming the landscape? "Every driveway should hold a promise," Jacobsen explains. "It is the visual equivalent of a drum roll." From the approach side, down a road lined with old trees creating a tunnel of dappled light, the site opens onto a sloping meadow. The 500-foot driveway cuts austerely through the meadow, left naturally low and full of wildflowers, to a paved forecourt where five linked pavilions line up in regimental formation, the sixth standing at attention in front of the entry pavilion. The symmetry is both playful and disciplined. The mood of the house shifts from front to back as the austere and mannered face to the road gives way to an openly modern profile on the waterside.

The uniformity of the design presents a mystery of what each "little house" holds. The surprise occurs when you enter the door. Inside, one discovers that the imposing central pavilion holds only the entry hall and a staircase. A glass-walled bridge separates this sixth slightly detached pavilion from the main portion of the house.

Each of the little houses is devoted to one primary function. Thus, the largest pavilion, which is behind the center hall, is the living room and a music area. The two rooms can be combined for large parties or used separately for more intimate activities. In the living room the orientation changes dramatically, with a large corner window of butted glass that directs the view out to the water. "It's a conscious effort to keep the vista uninterrupted," said Charles P. Parker, the project architect.

In such inviting spaces, furniture is positioned like sculpture to let the views shine through

From this central core, the house expands out on either side into public and private wings. The kitchen and dining room are housed in the separate pavilions on one side, and the master-bedroom suite occupies the balanced pavilion in the opposite wing. Two guest bedrooms and a study are on the upper level. The study is cleverly tucked into a corner of the upper portion of the double-height living room. A partial wall stops short of the roof peak, allowing the gable window to light the study.

Airy light from the tall mullioned windows in the front, and the wide expanses of glass facing the water in the back lend luminescent grace to the house's inhabitants and to the activities that take place in it. "There is a palpable pleasure in living here," says its owner. His wife agrees. "In the old kitchen, which was on a different level from the living room, I felt lonely and isolated. But here it's as cozy eating steamers in the kitchen as it is grandly formal for seated dinners while guests gaze out at the water from the dining room. Everything seems easier here." ■

Editor SUSAN ZEVON
Writer NORMA SKURKA KIMMEL
Photographer ROBERT LAUTMAN



Visible from both the living room and hall (*above*), the music room works well for both large and small groups at recitals. Group portrait, Hirschl & Adler Folk. In the music room, the piano provides a counterpoint to the living room's formal arrangement in front of the fireplace (*opposite*). Fireplace painting by John Gordon, Tatistcheff Gallery, New York.

A classical wool rug underscores the change in orientation to focus on the water through a corner window of butted glass (*left*). Rug, Rosecore. Pillow fabric, Manuel Canovas. Art objects on sofa table, Gordon Foster. Marble Roman head, The Ginsberg Collection at Bergdorf Goodman.

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PAINT ON THE CHARM

With a selective eye, choose the best of basic furniture and personalize—with painted finishes and your own collectibles

Country charm doesn't need antiques, as this one-bedroom house in Connecticut amply proves. Home to House Beautiful contributor Sally Clark, the cottage gains its charm from new (yes, new) unfinished furniture, a creative paintbrush and playful collectibles.

When Clark moved into the former garage, it was "raw space"—insulated and sheetrocked. She didn't want to invest a lot of money, so the furniture had to install storage and style in the tiny house.

The solution? Unfinished Mastercraft pieces, chosen for affordability, appealing lines and decorative freedom. Here, soft colors and decorative paint techniques personalize the store-bought pieces with country flair. "The thing I love about painted finishes is that they make the plain pine furniture appear handcrafted," says Clark.

Built as a garage 40 years ago, the space lacked character—no moldings, no fireplace, no mantel. The playful stencil around the ceiling and wooden valances above the windows changed all that. The whimsical valances give height and style to the low "garagelike" windows. But there's no cookie cutter at work here. Carved in different shapes and painted a "salmon-with-cream-cheese color," the valances, along with the stenciling, give the sense of living with folk art. Two trellises, fresh from the garden, act as sculpture. ►

Sofas, $1,450 and $1,500, Pennsylvania House. Sofa fabric, $22 per yard, Covington Fabrics Corp. Tea table, $445, Habersham Plantation. Cupboard, $194; huntboard base, $240; both, Mastercraft. Birdcages, set of three, $450, Kelter-Malcé. Blanket chest, $2,300, Susan Parrish Antiques. Rug, $12 per square foot, Thos. K. Woodard. Peach bowl, $175, Zona. Valances by Beverly Ellsley.

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GREAT DESIGN
AT RETAIL



With so many painted effects on furniture and walls, solid-color upholstery makes the balance perfect

With the paint and personal collectibles, patterned fabric would have been overkill here. Instead, in the living room, slim-lined Pennsylvania House sofas (selected for their graceful shape and affordability) are covered in a buttery-colored fabric that enhances the green hutch and coral-colored valances. A subtle woven rug brings in texture. And, in the dining room, side chairs are dressed in a nubby cream fabric to provide pale counterpoint to the Mastercraft table and sideboard marbleized by John Canning.

While painted furniture sets the country stage here, a mix of treasures completes the look. Baskets, birdhouses and miniature table and chairs (a sales sample from the 1950s) are grouped not by category but so that each plays up the other. ►

Opposite: **Table, $361; buffet, $504; all, Mastercraft. Slipper chairs, $537 ea., Lee Industries, Inc. Armchair, set of four, $4,250, Pierre Deux Antiques. Chandelier, $1,300, Hobe Sound Lamp Co.** *Above:* **Garden chairs, $179 ea., Copeland. Wall units, $398 ea., Mastercraft. Lamp, $400, Kostka.** *Right:* **Pillow fabric, $57 per yard, Manuel Canovas at Anne Mullin Interiors.**







Collectibles don't need to have a pedigree—old birdhouses, colorful pottery and late-model miniatures have just as much appeal

Above: **Birdcage, $225, ABC Carpet & Home. Barbara Eigen pitcher, $60; bowl, $110; both, Zona. Ceramic basket, $160, Wolfman-Gold & Good Company. Blue pitcher, $75, Limited Editions. Wood carving, $2,200, Judith and James Milne, Inc.** *Bottom left:* **Spongeware bowls, $9.50 and $21, Wesson Trading Co. Tray, $120, Limited Editions.** *Top left:* **Pitcher, $150; birdhouse, $90; both, John Rosselli.**

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The power of paint is most evident in the kitchen and bedroom. Clark asked designer Beverly Ellsley to create a movable dresser. The top was tiled, then artist Francis Greenwood Dearden sponge-painted it and the cabinet blue and cream.

In the bedroom, Dearden created "a magic garden" of painted ribbons, dragonflies and trailing vines. Teamed with a mail-order metal bed, the painted finishes transform the bedroom.

While professionals did much of the work here, decorative artistry isn't for experts only. Many paint techniques are easy to do yourself, or, enlist a local art student or amateur painter. ■

Editor DARA CAPONIGRO
Writer RHODA JAFFIN MURPHY
Photographer JEFF McNAMARA

Above right: **Miniature chairs (set of four) and table, $275, Cynthia Beneduce Antiques.** *Right:* **Jelly cupboard, $180, Mastercraft. Bed, $699, Spiegel. Rose-wreath quilt, $895; postage-stamp quilt, $1,300; both, Quilts of America. Oval pillow, $120; square pillows, $64 each; striped pillowcases, $88 per pair; floral square pillows, $122 each; all, S. Browne & Co. Barbara Eigen creamer, $48, Best of All Worlds.**

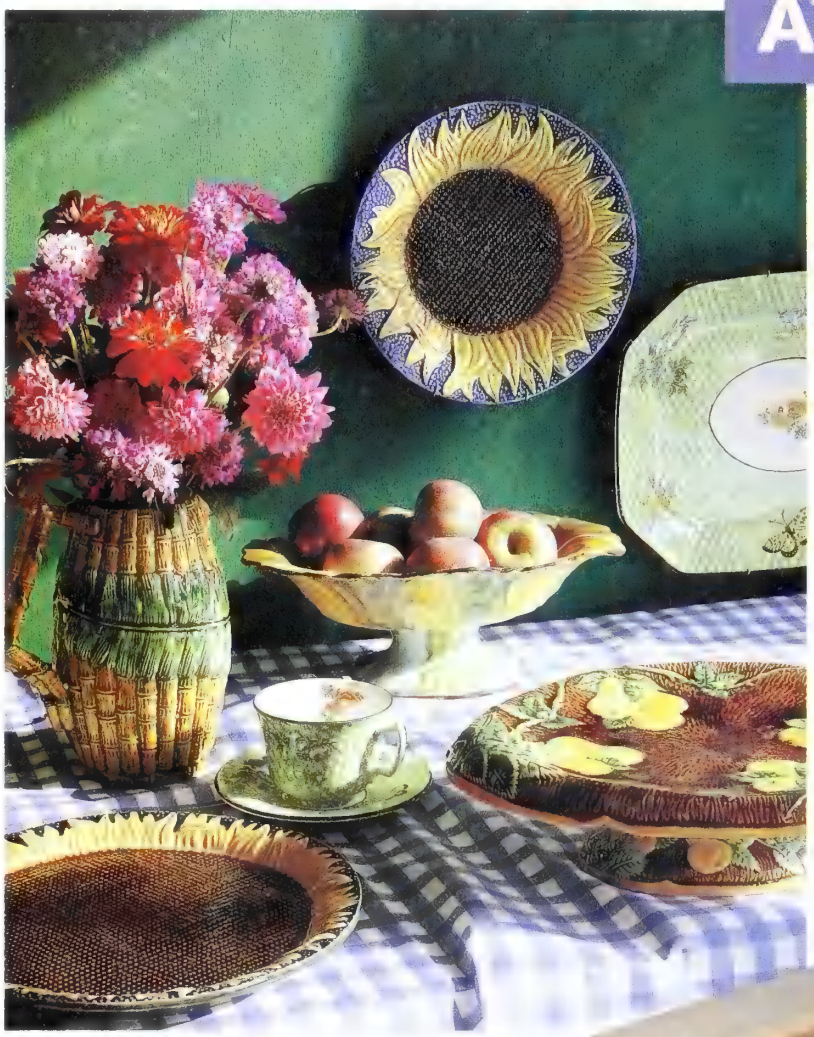






SMART KNOCKOFFS

Classic revivals grab your attention—not your purse



Colorful majolica (*above*) recaptures the Renaissance: Pitcher, $115; autumn-leaf compote, $200; pear compote, $150; all Mottahedeh. Sunflower ware, $11.50 ea., The Metropolitan Museum of Art. Platter, $110, Mottahedeh.



Celebrate the hand-crafted appeal of the Arts and Crafts movement with this sturdy chair, $544, Conran's Habitat.



The genius of Giacometti comes to life—and suits the budget—with this wrought-iron-and-glass console with shrub motif (*left*), $1,150, The Phillips Collection.



For a touch of neoclassic flair (*above*): Mirror, $850, Carvers' Guild. Chair, $650, Drexel Heritage. Rug, $3,840, Rosecore at Anne Mullin Interiors. Ottoman, $1,500, Portmerion, Ltd. Degas prints, $90 ea., Soicher-Marin.



Federal-period decoration lives on with this eagle-adorned mirror (*above*). Made of wood, hand-finished in gold metal leaf or 23-k. gold, $1,906 (as shown), Mirror Fair.►



These charming Staffordshire dogs bring home the charm of English country—at half the price of an antique. $165 per pair, R.G. Schnoor Inc.

The outdoors comes in (*right*), with this elegant plant stand, Maitlin-Smith, USA. Chair, $785, Irving & Jones. Painted wood urns lend a neoclassic air, $160 ea., Lexington Gardens. Tiles, $2.70 ea., Country Floors, Inc. Painted by Ross Madole.

With fine lines and careful details, affordable quality reproductions take a new look at their ancestors



Originally designed by British architect Sir Edwin Lutyens, this reproduction wooden bench (*left*) will help turn any corner into the perfect English garden, $1,375 (without cushions), Rose & Gerard.

Made of handwoven rattan, this versatile chaise longue, with a pullout footrest (*below*), harks back to Victorian days, $295, Rose & Gerard.





A four-poster (*above*) and maple candlestand (*below*) borrow their simple style from Shaker ancestors. Bed, $900, Portico. Candlestand, $72.50 (unassembled), Shaker Workshops.





Reproduction French country lets you enjoy a Riviera repose (*left*). Armchair, $595; wicker table, $495; both, Grange. Club chair, $296, Palecek. Small table, $239, Hickory Chair. Large pitcher, $70; small jaspé pitcher, $80; polka-dot bowl, $20; all, Le Fanion. Slipware bowl, $22 for a set of four, Williams-Sonoma. Painted by Ross Madole. ■

Editor DARA CAPONIGRO
Writer SARA BURDICK
Photographer JESSE GERSTEIN

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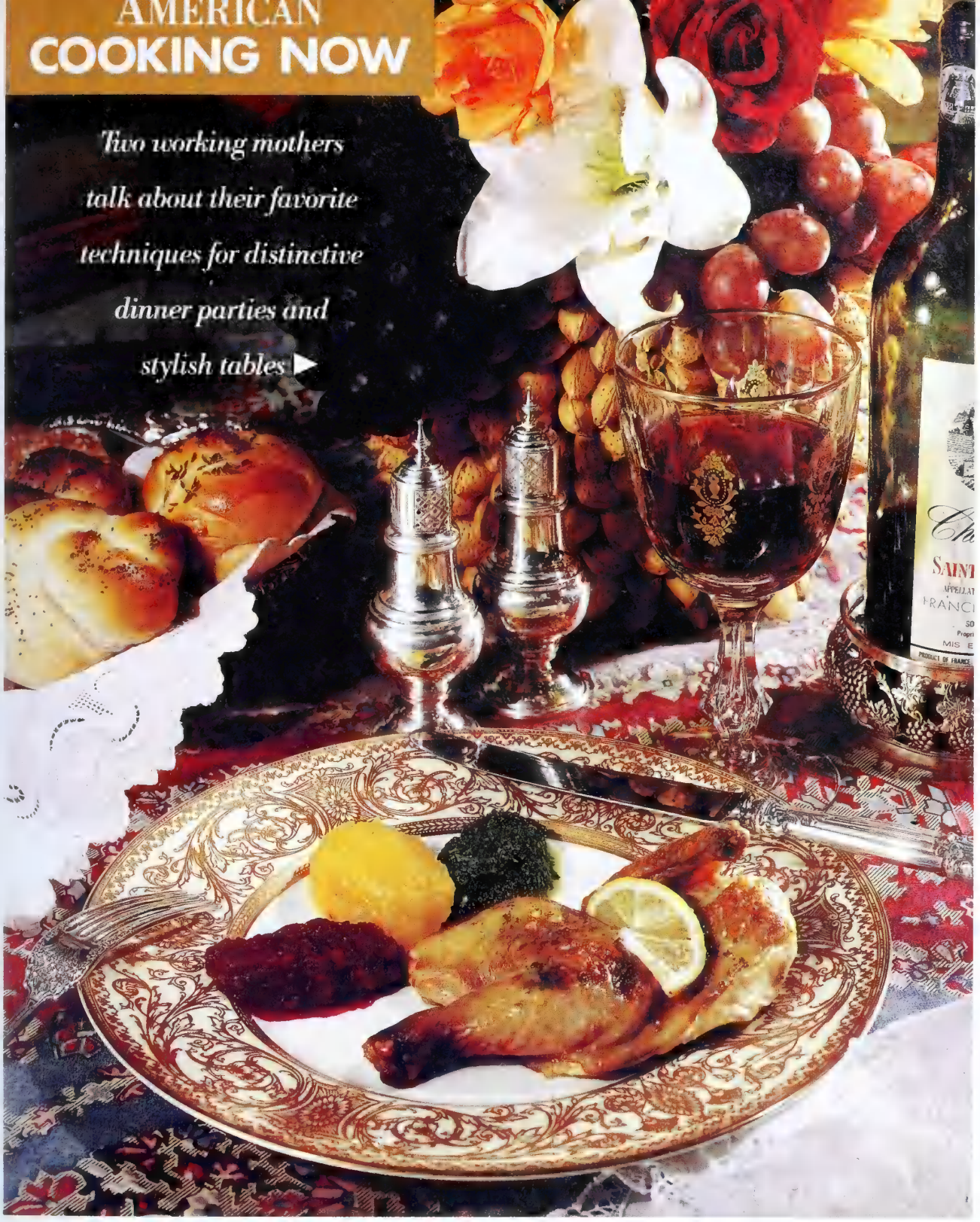
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In your grocer's refrigerated section.

Two working mothers talk about their favorite techniques for distinctive dinner parties and stylish tables ▶



A lush composition of fresh fruit, nuts and flowers focuses family treasures of china, crystal and silver on the holiday table. Main course: Cornish hens with zesty gremolata butter and winter vegetable purees. Serve with "homemade" rolls made with thawed frozen bread dough.

THE SMALL, ELEGANT PARTY

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Entertaining provides Mary Meehan, wife, mother and the head of her own New York interior design firm, with an additional outlet for her boundless energy and creativity. "I'm a superwoman," she laughs—but one who knows her limits, keeping last-minute preparation to a minimum. Yet her guests can count on hearty meals in a sumptuous setting. Meehan artfully mixes heirlooms with objects she's found over the years. Her mix-it-up philosophy also applies to dinner guests. "People of different ages and types make the party more lively." ►

Editors SARAH BELK *and* ALLISON PERCIVAL
Photographer JEFF McNAMARA

Meehan (*above left*) sets the table with her mother's china and her grandmother's silverware and crystal. "Fontenay" fabric for tablecloth, Manuel Canovas. Flowers, VSF. Sautéed shrimp served with brioche stars (*far left*) is an easy first course. Endive salad (*left*) precedes tangy orange mousse with caramel sauce and chocolate "lace" (*right*).



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WEST COAST STYLE



Cookbook author Susan Costner
ets a fresh, polished table
vith bright objects and
breezy California colors ▶









Raffia, sea-green napkins, fresh flowers in unconventional containers, and colorful Mexican glass buoys—these are Susan Costner's choices to set a festive table in her St. Helena home. "I like it to be simple, but to appeal to the senses," she says. "Using mirrored surfaces makes the light dance." Costner is partial to turquoise, because it's "particularly western." Says Costner: "I like simple, gutsy food, and I always plan menus that can be done ahead." To make sure things flow smoothly, she enlists a teenager to act as sous-chef and to mind the children, Molly, 3-1/2, and Cooper, 11 months. To Costner, the effort is worthwhile. "Entertaining is in my blood," she says. ■

Editors SARAH BELK and KIRSTEN HARWOOD
Writer MARY ANN CASTRONOVO FUSCO
Photographer JOHN VAUGHAN

Clockwise from upper left: **Sautéed pears with gorgonzola on walnut bread; asparagus soup with wild mushrooms; Molly, with Baby the cat, prepares black-eyed Susans; roast leg of lamb with flageolets and fried parsley. Mexican blue glass plate, speckled bowl, speckled plate; all, Sue Fisher King Company. Spiral-foot wine glass, Vanderbilt and Co.** ***Opposite:*** **Dried-fruit compote. Mariposa bowl, Vanderbilt and Co. French faïence plate, Sue Fisher King Company.**

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"I've even
used my children's
rubber toys
as table
decorations,"
says the
free-spirited
Susan Costner

CLOSE-UPS

SPECIAL PROJECT

WINDOW DRESSING

EASY-TO-MAKE WOOD VALANCES ADD STYLE TO ANY WINDOW. USE ONE OF OUR DESIGNS OR YOUR OWN







JEFF McNAMARA

The living room on pages 68 and 69 posed a special problem for designer Beverly Ellsley—how to decorate two windows of different heights and widths without compromising the unique style of the house. Her solution was simple. She created two different wooden valances. To compensate for the shortness of one window, a semicircle valance was made extra tall to add height. For the wide window, Ellsley installed a pediment valance of her own design. Both valances are easy enough for anyone to make.

Materials and tools: 3/4-inch birch plywood; 2 side brackets, made of 6-by-7-by-3/4-inch blocks of wood, for each valance; 2 corner blocks (small cubes of scrap wood) per valance; nails (1/2 inch longer than the depth of corner blocks) and kraft paper. You'll also need a hammer and a jigsaw.

Semicircle valance (*right*)**:** To make the pattern, measure your window, including trim. Add 1-1/2 inches to your width measurement to accommodate side brackets. This measurement will be the diameter. On kraft paper, sketch the diameter and mark the center point. Using a yardstick, mark points exactly half the diameter from the center mark. Connect these marks with a curved line. Cut out pattern, then place it on a piece of plywood whose width equals the diameter of the semicircle. Cut out valance with a jigsaw according to this pattern.

To attach valance to side bracket, place a corner block at one corner of a side bracket with the edges flush. Nail through corner block to attach side bracket. Do the same with remaining corner block and bracket. Place a side bracket with the edges flush against the corner of the valance. Nail through corner block to attach valance. Do the same at the other corner of the valance with the remaining side bracket. The entire piece is now ready to finish and attach to the window trim.

Pediment valance (*far right*)**:** To create this pattern or design your own, measure the width of the window, including the trim. Add 1-1/2 inches to this measurement; it will be the width of your pattern. Mark it on kraft paper. To draw the pediment or your own design, fold the paper exactly in half.

Draw half the design. Cut out both halves and open your pattern up. It's now ready to be cut out of plywood that is at least as wide as your pattern. Assemble, following the directions for the semicircle valance.

Finishing: Ellsley suggests painting the assembled valance with gesso paint, which is available at craft stores, then ending with a finish color or a paint wash. Either valance can also be upholstered or covered in fabric.

Mounting: Attach the entire finished valance by nailing diagonally (toenailing) from the outside of the side brackets into the window trim. ■ —KELLY O'CONNOR

CLOSE-UPS
HOLIDAY

DRESSED-UP FRUITS, NUTS AND PINECONES ADD GLAMOUR TO THE TABLE





The almond cachepot and pepperberry wreaths (*left and right, respectively*) by VSF add richness and color to Mary Meehan's holiday table (*see page 81*). To make, attach almonds or pepperberries to a moss-covered wire form, using a hot-glue gun. Line inside of cachepot with plastic.



Spruce Roden and Jack Follmer, co-owners of VSF in New York, use a fresh country look to create designs for the table. Their kind of "country," though, doesn't mean heart shapes and gingham bows. Instead, their tabletop creations retain the warmth of country style, but with an innovative look—the choice of pink pepperberries, not green and red holly, to wreathe candlesticks (*right*).

For January, when fresh-cut flowers can be limited, Follmer and Roden offer advice: "Take a walk in the woods and clip cedar, juniper or yew." Or, look at your houseplants. "Ivy and begonias make interesting arrangements," says Roden. Using what's growing locally will give your table a very personal look.■

Editor ALLISON PERCIVAL
Writer SARAH BELK
Photographer JEFF McNAMARA

The gold-glazed still life (*above left, and page 81*) is easy to create: To apply gold leaf or Dutch metal (imitation gold leaf) to fruits (such as pomegranate, *left*) nuts and cones, use gold size varnish (both available at art-supply stores). "We prefer Dutch metal to gold leaf—it's much less expensive and lasts longer," says Roden. For an equally stylish look, Roden suggests applying Dutch metal to terra-cotta pots. They make terrific gifts, and the resulting contrast of earthy (terra cotta) plus shine (gold leaf) has an insouciant air—like pearls with jeans.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

ENTERTAINING PLUS

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CHICKEN WITH PORT

Serve with an elegant dry red wine, such as Cabernet Sauvignon Sequoia Grove Vineyards 1986, Napa Valley.

- **2 tablespoons vegetable oil**
- **2 tablespoons butter, room temperature**
- **1 cup thinly sliced onions**
- **6 large boneless chicken-breast halves**
- **Salt, freshly ground pepper, to taste**
- **4 cloves garlic, minced**
- **1 cup tawny port (such as Fonseca Bin #27)**
- **1/2 cup heavy cream**
- **1/4 cup chopped parsley, to garnish**

In a large skillet heat oil and butter over medium heat. Add onions and cook, stirring frequently, until golden brown, about 5 minutes. Add chicken and cook 4 minutes on each side, or until golden brown on outside and cooked through on inside. Season with salt and pepper. Remove chicken with a slotted spatula to a platter; cover to keep warm.

Add garlic to skillet and cook over low heat 2 minutes until garlic just releases its fragrance. Add port and boil 1 minute, or until reduced to 1/2 cup. Add cream and boil 30 seconds, or until lightly thickened.

To serve chicken, cut each breast on the diagonal into 1-inch slices. Serve with sauce; garnish with parsley.

WARM SEA-SCALLOP SALAD

Serve with a dry white burgundy wine, such as Meursault Louis Jadot 1986.

Salad:

- **2 tablespoons light olive oil**
- **1 pound sea scallops, halved lengthwise**
- **Salt, freshly ground pepper, to taste**
- **Mixed salad greens, such as arugula, Belgian endive and Boston lettuce**
- **1/2 cup julienned carrots**
- **1/2 cup julienned celery**
- **2 tablespoons minced fresh *fines herbes* (equal portions of chervil, tarragon and parsley)**

Dressing:

- **1 cup olive oil**
- **2 tablespoons balsamic vinegar**
- **1 tablespoon green peppercorn mustard (or Dijon mustard)**
- **1 garlic clove, minced**
- **Minced parsley, to garnish**

Prepare salad: In a skillet heat oil over medium-high heat. Add scallops and cook, tossing frequently, until opaque but not dry. Season with salt and pepper. Drain scallops (reserving pan juices) on paper towels and keep warm.

Make dressing: Add oil, vinegar, mustard and garlic to warm skillet. Cook mixture one minute over low heat.

Place salad greens, carrots and celery on salad plates. Top with scallops and drizzle dressing over each serving. Garnish with minced parsley. Serve immediately. Serves 6.

PINEAPPLE CAKE

Caramel:

- **2/3 cup sugar**
- **1/3 cup water**

Cake:

- **1 can (1 pound) unsweetened crushed pineapple, not drained**
- **1/2 cup sugar**
- **6 large eggs**
- **1 tablespoon flour**
- **Custard sauce or whipped cream**
- **Fresh mint sprigs, for garnish**

Make caramel: In a heavy saucepan heat sugar with water over low heat without stirring until sugar has dissolved. Increase heat and boil gently. Tilting pan occasionally, cook until mixture turns a deep golden amber. Remove from heat and immediately pour into a 1-quart soufflé dish. Turn dish until coated on all sides. Set aside.

In a saucepan simmer pineapple with sugar uncovered 10 minutes, or until most of excess liquid has evaporated. Cool to room temperature.

In a food processor, process 6 eggs with flour and cooled pineapple mixture.

Pour mixture into caramel-coated dish and place in a deep baking dish. Add hot water to baking dish to come halfway up sides of soufflé dish. Bake in a preheated 400°F oven 30 minutes, or until set. Cool to room temperature and refrigerate at least 6 hours and up to 24 hours.

When ready to serve, invert cake to unmold, and serve with custard sauce or whipped cream, if desired. Serves 6.

THE SMALL, ELEGANT PARTY

Continued from page 85

SHRIMP AND HERB SAUTÉ WITH BRIOCHE STARS

Serve with a crisp, dry white wine, such as a California Sauvignon Blanc from Cain Cellars.

Brioche:

- **1 small loaf brioche or challah bread, cut into 1/2-inch slices**
- **Unsalted butter, melted**

Shrimp:

- **2 tablespoons olive oil**
- **1 medium onion, peeled and thinly sliced**
- **3 medium tomatoes (about 1-1/2 pounds), peeled, seeded and chopped**
- **1-1/2 pounds medium shrimp, peeled and deveined**
- **2 tablespoons chopped fresh herbs (chervil, chives, thyme, rosemary, parsley or cilantro)**
- **Salt, freshly gound pepper, to taste**

Make brioche stars: Place slices on a work surface. Use cookie cutters to make desired shapes. Brush both sides of bread with butter. Broil 3 inches from preheated broiler until golden.

Prepare shrimp: In a large skillet heat olive oil over medium-high heat. Add onions and cook until softened but not browned, stirring often.

Add tomatoes and shrimp and cook, stirring frequently, until shrimp are bright pink and firm, about 7 minutes. Turn or toss shrimp often to assure even cooking. Do not overcook.

Just before serving, toss with herbs and season to taste with salt and pepper. Garnish with herbs and serve with brioche stars. Serves 6.

THREE VEGETABLE PUREES

Purees can be prepared up to 2 days in advance. Store unseasoned purees, well covered, in the refrigerator. Reheat and season to taste just before serving. Each recipe makes 6 scoops.

Spinach Puree

- **5 pounds fresh spinach, cleaned and trimmed, or substitute two packages (10 ounces each) frozen leaf spinach**
- **1/4 cup lemon juice**
- **2 tablespoons unsalted butter, softened**
- **Pinch grated nutmeg, to taste**
- **Salt and pepper, to taste**

In a large pot bring water to a boil, plunge in spinach and return to a boil. Cook 2 minutes, drain and refresh under cold running water. (If using frozen spinach, cook according to package directions.) Drain thoroughly.

Spread out a large piece of cheesecloth, place spinach in middle and gather up ends. Gently squeeze to extract excess liquid.

In a food processor, process spinach until smooth. Reheat gently over low heat in a nonaluminum saucepan. Add remaining ingredients.

Winter Squash Puree

- **3 medium acorn squash, peeled and cut into 1-inch chunks**
- **2 tablespoons unsalted butter, softened**
- **1/2 teaspoon grated lemon zest**
- **1/8 teaspoon ground cloves, to taste**
- **Salt, freshly ground pepper, to taste**

Place squash in a large saucepan, cover with water, add a pinch of salt and bring to a boil. Reduce heat and simmer until soft, about 15 minutes. Place in a food processor and process until smooth. Reheat in a heavy saucepan and add remaining ingredients.

Beet Puree

- **3 cups (about 2 pounds) cooked fresh or canned beets**
- **1 tablespoon red-wine vinegar**
- **Salt, freshly ground pepper, to taste**

In a food processor, puree fresh cooked or drained canned beets. Reheat puree in a heavy nonaluminum saucepan. Add remaining ingredients, to taste.

BROILED CORNISH HENS WITH GREMOLATA BUTTER

Gremolata is an Italian garnish consisting of minced garlic, parsley and lemon rind. The gremolata butter can be prepared up to 3 days in advance. It can be varied, using different herbs and orange or lime rinds instead of lemon. A finely chopped shallot could be included as well. Serve with a fruity Pinot Noir, such as the one from Arterberry, made in Oregon.

- **3 Cornish hens (about 1-1/2 pounds each), split in half, wings clipped**
- **1/2 cup (loosely packed) cleaned parsley leaves**
- **1 clove garlic, peeled and coarsely chopped**
- **1 teaspoon grated lemon zest**
- **8 tablespoons (1 stick) unsalted butter, room temperature**
- **Salt, freshly ground pepper, to taste**
- **Olive oil, for brushing**

Prepare hens: Starting at breast end, gently pry skin from body of bird by inserting fingers under membrane.

Prepare gremolata butter: In a food processor combine parsley, garlic, lemon zest and butter. Process until smooth and season to taste. Use at room temperature, or refrigerate up to 3 days or until ready to use, then bring to room temperature.

Use fingers to force 1 tablespoon softened butter under skin of each bird. Spread as evenly as possible, reaching far down to cover thigh and drumstick.

Brush outside of birds with olive oil and season to taste. Lay birds skin-side up on an oiled broiling pan. Broil about 4 inches from preheated broiler until skin is golden brown and there are no traces of pink when pierced at its thickest point, about 20 minutes. Turn over once or twice to insure even cooking. (*Note:* Turn birds carefully to prevent skin from tearing.) Spread surface of

(Continued on page 90)

ENTERTAINING PLUS







Dinner in a flash: A quick scallop salad (*top right*), dressed with a mustardy vinaigrette, is an intriguing starter. Chicken with port, buttered pasta and sautéed green beans (*left*) comprise the quick main course. Plate, Puiforcat. Tablecloth fabric, Brunschwig & Fils. For dessert, made-in-a-flash pineapple cake with custard sauce (*middle right*). Tablecloth, Necessities.



STEVE COHEN

For Dominique Yvernault, entertaining has to be easy. Her husband, Gérard—executive vice-president of a New York-based wine-importing company—brings food-savvy guests home for dinner twice a month. "I always plan the menu around whatever wines Gerard wants to show off," says Yvernault. Since she works, too (her 16-year-old interior decorating business keeps her extremely busy), fussy, time-consuming food is out of the question. "I do all the cooking myself, so I begin to organize several days in advance. I plan the menu, then think about the table setting," she says. The menu here is one of the Yvernaults' favorites. The scallops and chicken both have a sauce made right in the skillet. "You can make the sauces in the time it takes to combine the ingredients," says Yvernault. She suggests having all the components chopped, measured and ready. "I also like to serve asparagus with this menu instead of green beans." For either, blanch until tender, then sauté in butter before serving. Despite their French heritage, the Yvernaults love Italian food. "I sometimes serve risotto instead of pasta as a side dish." ■ —SARAH BELK

Herbs and spices add a novel touch to two French basics, the potato and pâte à choux (an egg-based pastry) for tasty, easy hors d'oeuvres (*right*). For the potatoes: Sauté thin slices in olive oil, drain, then top with brie and a sprig of thyme. For the pastry: Add curry powder to your favorite recipe for pâte à choux and form into bite-size puffs (*gougères*). Tablecloth, Branca.



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THE SMALL, ELEGANT PARTY

Continued from page 88

birds with any remaining gremolata butter. Serve at once. Serves 6.

SEEDED DINNER ROLLS

- **1 3-pound package frozen bread dough, thawed**
- **1 whole egg, lightly beaten, to glaze**
- **1 tablespoon each sesame seeds, poppy seeds, caraway seeds and Parmesan cheese**

□ Cut dough into 24 equal pieces. Work with one piece at a time. (Keep remainder refrigerated for easier handling.)

□ Place dough on a floured work surface and, using your fingers, press in middle and fan fingers out to form coils that measure 5-1/2 inches long and about 1 inch in diameter. Quickly tie each coil into a loose knot, tuck ends underneath and place on buttered baking sheets. Let dough rise in a warm place until doubled in size, about 1 to 2 hours.

□ Brush top of each roll with a small amount of egg glaze. Make an assortment with different toppings, sprinkling each roll with poppy seeds, sesame seeds, caraway seeds or cheese. Bake in a preheated 375°F oven until golden brown and hollow sounding when thumped lightly, about 15 to 20 minutes. Makes 24 dinner rolls.

ENDIVE SALAD WITH RASPBERRY VINAIGRETTE

Salad:

- **1 head Boston lettuce, washed and trimmed**
- **1 head curly endive, washed and trimmed**
- **5 medium Belgium endive, separated, washed and rinsed**
- **1 small fennel bulb, peeled and thinly sliced**
- **2 branches celery, peeled and thinly sliced**

Raspberry Vinaigrette and Garnish:

- **1/4 cup raspberry vinegar**
- **Salt, freshly ground black pepper, to taste**
- **1/4 cup vegetable oil**
- **1/2 cup olive oil**
- **1/4 cup pomegranate seeds**
- **Whole raspberries**

□ Prepare salad: In a large bowl, place lettuces. Place fennel and celery on top.

□ Prepare dressing: In a bowl combine vinegar, salt and pepper. Slowly whisk in oils, drop by drop, and gradually increase to a steady stream, whisking constantly. Keep covered in a cool, dark place until ready to use. Makes 1 cup.

□ Toss salad with dressing. Garnish with pomegranate seeds and raspberries. Serves 6.

ORANGE MOUSSE WITH CARAMEL SAUCE

Serve with a sweet dessert wine, such as the Beaumes-de-Venise from Prosper Maufoux.

Mousse:

- **2 eggs**
- **2 egg yolks**
- **1/4 cup sugar**
- **2 tablespoons grated orange zest**
- **1/2 cup orange juice**
- **1 envelope unflavored gelatin**
- **1 cup heavy cream, whipped until stiff**
- **Zest of 1 whole orange, julienned and blanched, to garnish**
- **Mint sprigs, to garnish**

Caramel sauce:

- **1 cup sugar**
- **1/2 cup cold water**
- **1/2 cup warm water**

□ In a heatproof bowl or a double boiler, combine eggs, egg yolks, sugar, orange zest and 1/4 cup orange juice. Beat over simmering but not boiling water until thick enough to form a ribbon when beater is lifted.

□ In a cup, sprinkle gelatin over remaining orange juice and let stand undisturbed 3 minutes.

□ Add dissolved gelatin to egg mixture and continue beating until cool.

□ Set bowl over a larger bowl filled with ice. Stir until gelatin is just about set. (Mixture will look thick and satiny.) Gently fold in whipped cream.

□ Pour into a decorative 1-quart mold. Cover and refrigerate at least 2 hours.

□ Make sauce: In a heavy saucepan combine sugar with cold water. Simmer over medium heat until sugar dissolves. Increase heat and boil vigorously until sugar turns a rich amber color. (Do not stir after sugar has dissolved.)

□ Remove immediately from heat and very carefully pour in warm water. (*Note:* Hot liquid will sputter violently.) When sputtering stops, return pan to stove. Heat gently, stirring constantly, until melted and smooth. Transfer to a heatproof container and let mixture reach room temperature. Chill several hours before serving. Makes 1 cup sauce.

□ To unmold: Dip mold into a bowl of hot water 1 second. Run a knife blade around edges. Turn out onto a large platter. Garnish with julienned orange peel and mint sprigs. Serves 6.

CHOCOLATE "LACE"

Chocolate "lace" should not be made in humid weather. Serve immediately after removing from refrigerator.

- **2 ounces semisweet chocolate, finely chopped**
- **2 ounces white chocolate, finely chopped**
- **Parchment paper**

□ In two double boilers, melt chocolates separately over simmering water. Stir until smooth. Scoop chocolate into separate sandwich-size plastic bags. With scissors snip off one corner. Squeeze out chocolate gently. Drizzle freeform cookie-size designs on parchment-lined baking sheets. Freeze 10 minutes. Gently peel off "lace" and refrigerate until ready to use.

SAUTÉED PEARS WITH GORGONZOLA ON TOASTED WALNUT BREAD

There are certain foods just made to go together: Pears, gorgonzola cheese and walnuts are such a combination. Susan Costner likes to serve these sandwiches as a savory appetizer paired with champagne or California sparkling wine, such as Maison Deutz Brut.

- **6 slices walnut bread (homemade or purchased)**
- **9 ounces gorgonzola cheese, room temperature**
- **2 firm, ripe pears, peeled, cored and cut into thin slices, room temperature**
- **1 tablespoon unsalted butter, room temperature**
- **Walnut oil, room temperature**

□ Toast bread in a 350°F oven 10 minutes, or until lightly brown. Spread each slice with 1-1/2 ounces gorgonzola cheese.

□ In a skillet over medium heat, cook pears in butter until just soft and lightly golden. Place 3 to 4 thin slices pear on top of cheese.

(Continued on page 92)



WINE & GOOD SPIRITS

By BARBARA ENSRUD

WHAT'S HOT FOR THE 90s: BRACING NEW VODKAS AND RICH RED WINES FOR WINTER SIPPING

A new year! A new decade! What will we be sipping as the century marches toward the millenium? Less, according to some prognosticators, but very probably better. That doesn't necessarily mean we'll be spending more. Rather, we'll demand more value for the money.

Varietal wines and imported spirits—such as vodka and premium scotch—are the strongest segments of the market. Vodka, for instance, currently the reigning king of spirits, accounts for more than 20 percent of distilled-spirit sales in the United States, and imported vodka is expected to increase during the 90s. Its popularity is due in part to America's partiality to lighter-tasting, more neutral spirits. Though the American-made Smirnoff is the leading premium vodka sold in the United States, the fastest-growing vodkas are imports. Swedish Absolut, Russian Stolichnaya and Finnish Finlandia are the big three, but new vodkas like Icy and Elduris (from Iceland), Denaka (Denmark) and vodkalike spirits such as Tarkhuna (Russia) are coming on strong. The newest premium vodka—Tanqueray Sterling—is from the British Isles.

Flavored vodkas are also doing well, like Stoli's peppery Pertsovka and Absolut Peppar, either of which can ignite what has become known as the "ultimate Bloody Mary." Citrus-flavored vodkas have proven popular, on the rocks and in cocktails. For a truly exotic taste, try Stoli's Okhotnichya, flavored with herblike mountain grass and wild honey.

SEEING RED

The surprising trend in wine is the move back to red. After two decades of light and white, red wine is enjoying a popular surge that is likely to increase this year and throughout the decade. It's a comeback of sorts—prior to 1960, red was the preference for American wine drinkers, but white wine soared in popularity during the 60s, 70s and 80s. White wine still outsells red by a considerable margin, but it has narrowed. Restaurants report increased sales of red wines, especially by the bottle, but also by the glass.

Some wine drinkers have grown bored with ubiquitous white wines, the sameness of bland flavors. They have found that light reds, like French Beaujolais and California Gamay Beaujolais, provide a delightful change of pace and flavor. Many light reds take well to chilling, which makes them refreshing to sip on their own. They also go well with a wide variety of foods, from hamburgers and pizza to chicken, duck, heartier pasta and even fish.

We hear a lot about red wine with fish these days—and once you've tried the likes of salmon or grilled tuna with a light, fruity red, like a Moulin à Vent or a silky Pinot Noir, you may agree that it's a better match than any white wine.

It isn't just light reds that are popular, however. More stalwart reds, like Cabernet Sauvignon, Merlot, Chianti Riserva and Zinfandel, are attracting new fans. Red Zinfandel, which fell victim to the 80s' fad of white Zinfandel (noted by its blushing pink color), has suddenly rekindled consumer interest. Nowadays, the best Zinfandel grapes are made into red, not pink, wine. These rich, berry-flavored reds are wonderful with lamb, duck, grilled meats or pepper steak (*below right*). Some tasty names to look for include Ridge Vineyards (Geyserville), Quivira, Storybook Mountain Vineyards, Burgess Cellars and Williams Selyem Winery.

FEISTY VARIETALS

A scarcity of grapes in recent vintages has boosted prices for the category known as the "fighting varietals"—Chardonnays and Cabernets (as well as some Merlots) that sell for under $10. Some of these wines made their mark at the $5 and $6 levels, but now claim $7.50 to $9 or $10 a bottle. The higher prices will probably hold for much of the 1990s but may eventually soften as they face stiffer competition from imported varietals. Look for Chardonnays and Cabernets from France, Italy, Spain and Chile, which will all give American varietals a good run for their money. Chardonnay is likely to continue as the number one wine, but quality could become highly variable as more producers try to cash in on its popularity. ■

Barbara Ensrud is a New York wine journalist and author of American Vineyards *and* Wine With Food.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



CORNELIA KATCHEN

THE SMALL, ELEGANT PARTY

Continued from page 90

□ Return slices to oven 3 minutes, or until cheese melts. Lightly sprinkle with walnut oil. Cut into halves or quarters and serve warm. Serves 6.

ASPARAGUS SOUP WITH WILD MUSHROOMS

Susan Costner serves this light soup at the start of asparagus season, when the spears are very tender and small. In a menu of many courses, this is one of the best soups for waking up the appetite. Serve with a fruity white wine, such as the 1988 Beringer Vineyards Napa Valley Chardonnay.

- **1-1/2 pounds fresh asparagus, washed and trimmed**
- **5 tablespoons unsalted butter, room temperature**
- **1 cup cleaned, chopped leeks**
- **1 medium baking potato, peeled and cubed**
- **4 ounces fresh wild mushrooms, such as morels, shiitake or *porcini***
- **1 medium shallot, peeled and finely chopped**
- **3-1/2 cups unsalted chicken stock (preferably homemade)**
- **1 teaspoon lemon juice**
- **1 cup heavy cream**
- **Salt, freshly ground white pepper**
- **Ground red pepper (cayenne), to taste**
- **Edible flowers (such as chive blossoms or borage), to garnish**

□ On a slight angle cut off all asparagus tips. (Reserve 12 to 16 of thinnest tips for garnish.) Chop stalks into 1-inch pieces and set aside.

□ In a deep, nonaluminum skillet, melt 4 tablespoons butter and add remaining asparagus tips, leeks and potato. Cover and cook over low heat until vegetables are soft but not brown.

□ In a separate saucepan bring chicken stock to a simmer and add asparagus stalks. Cook over medium heat, uncovered, 20 minutes. Discard asparagus stalks.

□ In a food processor, puree cooked vegetables and add to reserved stock. (For a smoother texture, strain soup through a sieve.) Cool slightly. Soup may be prepared in advance to this point. Cover and refrigerate, then reheat gently over medium heat.

□ In a small saucepan reduce cream by half over high heat. Set aside.

□ Put mushrooms, shallot, reserved asparagus tips and remaining tablespoon butter in a small saucepan. Season with salt and cook gently, uncovered, until vegetables are soft but not brown and mushrooms have given off all their liquid.

□ Fold reduced cream into warm soup. Season with salt, freshly ground white pepper and red pepper, to taste. Put a ladleful of soup into each soup plate and garnish with a share of mushrooms and two asparagus tips. Serves 6 to 8.

ROAST LEG OF LAMB WITH FLAGEOLETS AND FRIED PARSLEY

The Kenwards like to serve this with their homemade 1986 Molly's Cuvée, which recently won two medals—Gold Medal for homemade wine from the Orange County Fair and first place for homemade wine from the California State Fair. In your own home, try the full-bodied 1986 Beringer Knights Valley Cabernet Sauvignon.

Beans:

- **1 pound dried French flageolets (or white beans, such as Great Northern or pea beans)**
- **1 head garlic, peeled and separated, skins removed**
- **3 tomatoes, peeled, seeded and chopped**
- **1 tablespoon tomato paste**
- **1 1-inch strip orange rind**
- **2 carrots, peeled and sliced**
- **1 onion stuck with 4 cloves**
- **1 herb bouquet: 3 to 4 sprigs parsley, 1 sprig thyme, 1 bay leaf, 2 celery leaves, tied together with string**
- **1 teaspoon salt**

Lamb:

- **1 5-1/2-pound baby leg lamb**
- **2 garlic cloves, peeled and cut into slivers**
- **Salt, freshly ground pepper, to taste**
- **4 tablespoons olive oil**
- **1 cup veal stock or unsalted chicken stock (preferably homemade)**

□ Prepare flageolets: Soak beans overnight in water according to package directions. Drain beans and discard any that are discolored.

□ In a 4- to 5-quart heavy saucepan combine beans with garlic cloves, tomatoes, tomato paste, orange rind, carrots, onion stuck with cloves, herb bouquet and salt. Cover mixture with tepid water and slowly bring to a boil. Reduce heat to low, cover and simmer 1-1/2 hours, or until just tender. (Uncover last 1/2 hour of cooking.) Remove and discard orange rind, carrots, onion stuck with cloves and herb bouquet.

□ Prepare lamb: While beans are cooking, roast lamb. Bring lamb to room temperature before cooking and trim off excess fat and tough outer skin, leaving only a thin layer of fat. Make several incisions near leg bone and insert garlic slivers. Rub meat well with salt and pepper, then coat



with olive oil.

□ Place lamb on rack in a large roasting pan, fat-side up. Roast 25 minutes in a preheated 450°F oven, then reduce heat to 350°F and continue cooking 30 to 45 minutes for medium-rare lamb, or until meat thermometer registers 135°F to 140°F (about 10 minutes per pound).

□ Remove lamb from oven and let rest 10 to 15 minutes before slicing. Deglaze pan juices with 1 cup veal stock and 1/2 cup water (or veal stock plus 1/4 cup water, 1/4 cup red wine). Season to taste with salt and freshly ground pepper. Serve with thin slices lamb. Serves 8 to 10.

FRIED PARSLEY

Fried parsley is also good with fish.

1-1/2 pounds curly parsley or Italian parsley, rinsed and well trimmed
2 large shallots, peeled and finely chopped
3 tablespoons unsalted butter
Salt, freshly ground pepper, to taste

□ Bring a large pot of salted water to a boil and add parsley. When water returns to a boil, blanch 3 to 4 minutes. Drain and pat dry. This may be done up to 1 day in advance. Wrap well in paper towels and refrigerate until ready to use.

□ In a large skillet over medium heat, combine shallots and butter. As soon as butter froths, add parsley and stir with a fork to separate. Cook 2 to 3 minutes, or until parsley is just heated through. Season with salt and pepper. Serves 8 to 10.

WEST COAST WINTER COMPOTE

Serve with dessert wine, espresso and Black-eyed Susans (recipe follows).

1-1/2 pounds mixed dried pears, prunes, apricots, cherries or raisins
2 cups botrytized wine (such as Beringer Vineyards 1986 Select Late Harvest Johannisberg Riesling)
1 1-inch piece vanilla bean
1/2 teaspoon ground ginger
1/4 teaspoon ground cinnamon
1/4 teaspoon ground allspice
1/8 teaspoon ground cloves
1 teaspoon finely grated orange zest
1/2 cup sugar
1 cup heavy cream, whipped and slightly sweetened with honey

□ Cover fruit with warm water and let soak 1 hour. Drain.

□ In a nonaluminum saucepan bring wine to a boil. Scrape seeds from vanilla bean and add to wine along with spices, orange zest and sugar. Stir until sugar is dissolved.

□ Pour hot wine mixture over fruit, cover and let stand at room temperature overnight. Chill until ready to serve. Serve with whipped cream and cookies. Serves 8.

BLACK-EYED SUSANS

These chocolate-filled hazelnut sandwich cookies can be served with ice cream or sorbet.

Cookies and filling:

4 ounces (3/4 cup) finely ground toasted hazelnuts
1/2 cup granulated sugar
6 ounces (1-1/2 sticks) unsalted butter, chilled
1/2 teaspoon vanilla extract
Pinch salt
1-1/2 cups sifted all-purpose flour
4 ounces semisweet chocolate, coarsely chopped

□ Make cookies: In a food processor or blender, grind chopped nuts with 1 tablespoon sugar to a fine powder. Set aside.

□ In a bowl, cream butter, vanilla, remaining sugar, salt, flour and nuts.

□ Pat dough into a flat cake, wrap and chill 30 minutes.

□ Using a floured pastry cloth and a rolling pin and working with half of dough at a time, form it into a ball and flour it lightly. Flatten it slightly between your hands. Roll it carefully, flouring top, bottom, and rolling pin as necessary, until dough is 1/4 inch thick.

□ Cut into rounds using 1-1/2-inch cookie cutter (preferably scalloped). Place 1/2-inch apart on foil-lined baking sheets. Then, with a plain round cutter that measures 3/4 inch in diameter, cut holes out of middle of half of the cookies. (Save cutout holes and leftovers and roll them out again to make more cookies.) Bake 10 to 12 minutes, or until cookies are sandy colored. Do not underbake. Cool on racks.

□ Make filling: Place chocolate in top of a double boiler over hot water. Cover until partially melted, then uncover and stir until completely melted. Transfer to a small shallow cup for easy handling.

□ Turn cookies that do not have holes in them upside down. With the tip of a small spoon, place about 1 teaspoon melted chocolate in a mound in center of each cookie. Do not spread it out. Then place one of cookies that has a hole in it over chocolate, with two undersides together. Press together lightly. Chocolate should not extend out to edges. Repeat, sandwiching all cookies. Pack in a box with wax paper between layers. Store in the refrigerator or freezer. If cookies are going to stand overnight or longer, they should be wrapped airtight. Makes 2 dozen sandwich cookies. ■



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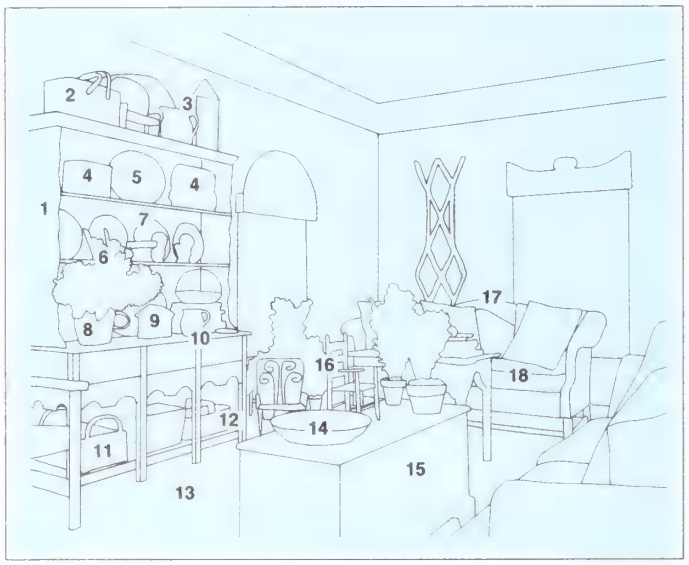
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PAINT ON THE CHARM

Pages 68 to 73

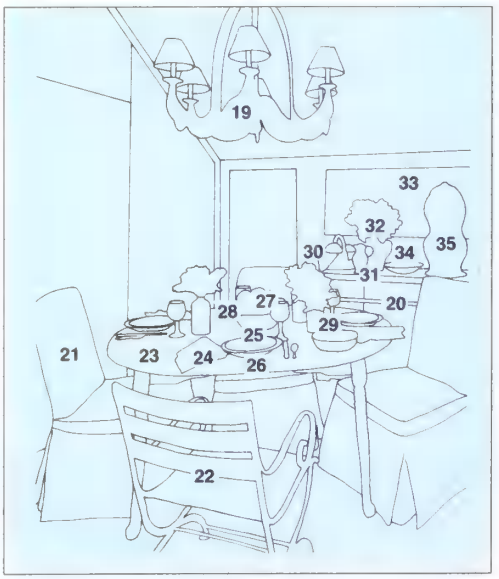


Living room, pages 68 and 69 (left)

1. *Cupboard and huntboard base, Mastercraft* $194.00 and 240.00
2. *Picnic basket, Limited Editions* 120.00
3. *Pitcher and birdhouse, John Rosselli* 150.00 and 90.00
4. *Birdcages, Kelter-Malcé (set of three)* 450.00
5. *Platter, Virginia Breier* 160.00
6. *Miniature table and chairs, Cynthia Beneduce Antiques (set of four)* 275.00
7. *Plates, Wolfman-Gold & Good Co. (ea.)* ... 30.00
8. *Pitcher, John Rosselli* 295.00
9. *Birdcage, Limited Editions* 120.00
10. *Barbara Eigen pitcher, Zona* 40.00
11. *Basket, American Spoon Foods, Inc.* 22.00
12. *Bailing basket, Zona* 165.00
13. *Rug, Thos. K. Woodard (per sq. ft.)* 12.00
14. *Peach bowl, Zona* 175.00
*15. *Blanket chest, Susan Parrish Antiques* 2,300.00
*16. *Chair, Judith and James Milne, Inc.* 175.00
17. *Sofa, Pennsylvania House* 1,450.00
18. *Fabric, Covington Fabrics Corp. (per yd.)* . 22.00

Dining room, page 70 (right)

19. *Chandelier, Hobe Sound Lamp Co.* $1,300.00
20. *Buffet, Mastercraft* 504.00
21. *Slipper chairs, Lee Industries, Inc., (ea.)* .. 537.00
*22. *Armchair, Pierre Deux Antiques (set of four)* 4,250.00
23. *Table, Mastercraft* 361.00
24. *Fabric, Covington Fabrics Corp. (per yd.)* . 22.00
25. *Berry plates, Bill Goldsmith for Wolfman-Gold & Good Company (set of six)* 200.00
26. *Green plates, Wolfman-Gold & Good Company (ea.)* 25.00
27. *Glass, ABC Carpet & Home* $7.99
28. *Bowl, ABC Carpet & Home* 130.00
29. *Glass vases, Zona (ea.)* 10.50 and 12.50
30. *Ceramic basket, Wolfman-Gold & Good Company* 160.00
31. *Blue pitcher, Limited Editions* 75.00
32. *Barbara Eigen pitcher, Zona* 60.00
*33. *Carving, Judith and James Milne, Inc.* 2,200.00
34. *Bowl, Zona* 110.00
35. *Birdcage, ABC Carpet & Home* 225.00

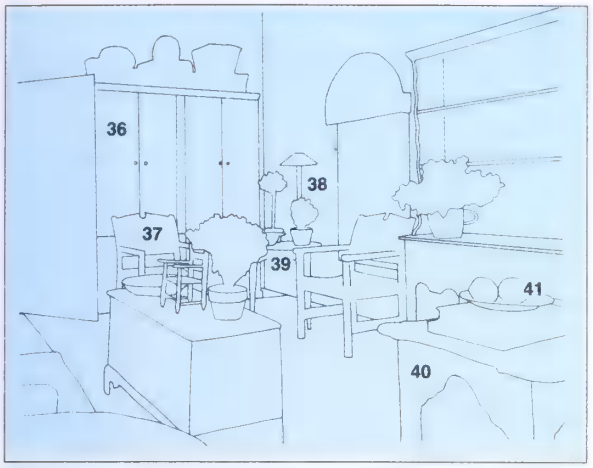


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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

All prices are approximate suggested retail

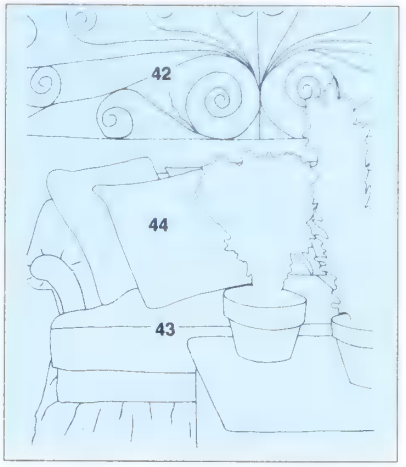
PAINT ON THE CHARM

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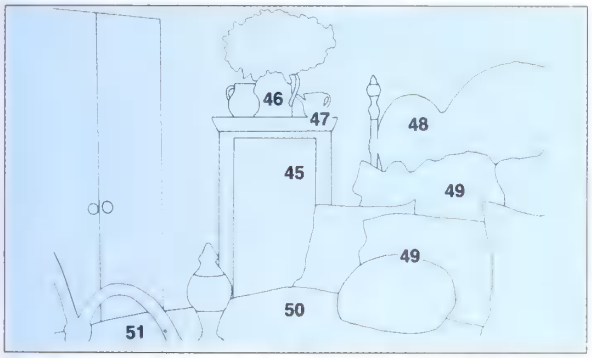
Living room, page 71 (above)

36. *Wall units, Mastercraft (ea.)* $398.00
37. *Garden chairs, Copeland (ea.)* 179.00
38. *Candlestick lamp, Kostka* 400.00
39. *End table, Habersham Plantation* 255.00
40. *Tea table, Habersham Plantation* 445.00
41. *Bowl, Virginia Breier* 200.00



Living-room detail, page 71 (above)

*42. *Iron grille, Cynthia Beneduce Antiques* $975.00
43. *Sofa, Pennsylvania House* 1,500.00
44. *Pillow fabric, Manuel Canovas at Anne Mullin Interiors (per yd.)* 57.00

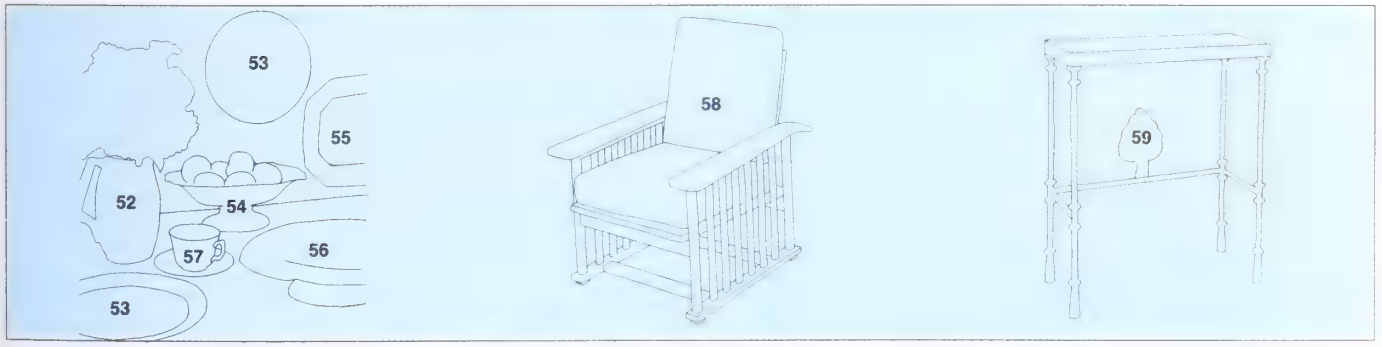


Bedroom, page 73 (left)

45. *Cupboard, Mastercraft* $180.00
46. *Pitcher, John Rosselli* 150.00
47. *Barbara Eigen creamer, Best of All Worlds* 48.00
48. *Bed, Spiegel* 699.00
49. *Linens and pillows, S. Browne & Co. (ea.)* 64.00 to 122.00
50. *Rose-wreath quilt, Quilts of America* 895.00
51. *Postage-stamp quilt, Quilts of America* 1,300.00

SMART KNOCKOFFS

Pages 74 to 77



Page 74 (above)

52. *Bamboo pitcher, Mottahedeh* $115.00
53. *Sunflower ware, The Metropolitan Museum of Art (ea.)* 11.50
54. *Leaf compote, Mottahedeh* 200.00
55. *Platter, Mottahedeh* 100.00
56. *Pear compote, Mottahedeh* 150.00
57. *Cup and saucer, Mottahedeh* 27.00
58. *Chair, Conran's Habitat* 544.00
59. *Table, The Phillips Collection* 1,150.00

(Continued on page 96)

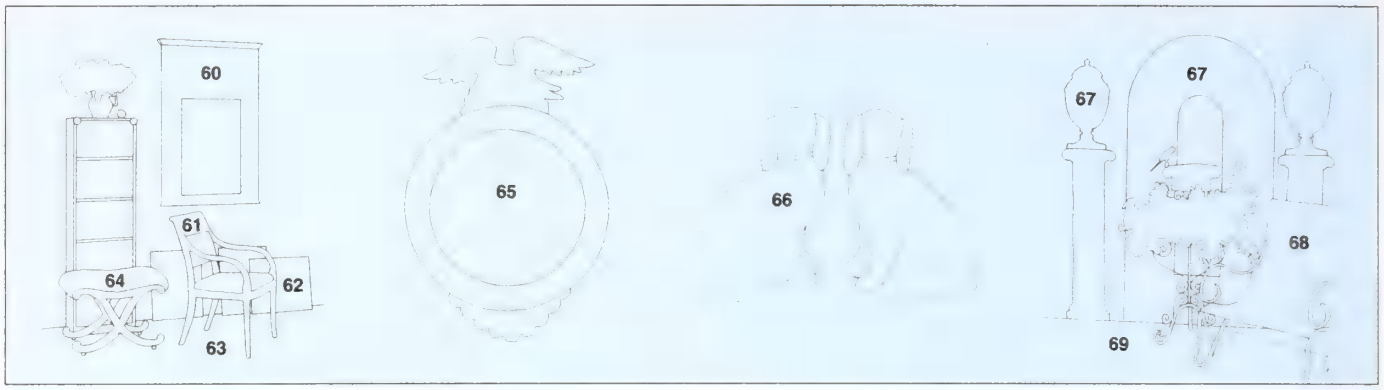
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Continued from page 95

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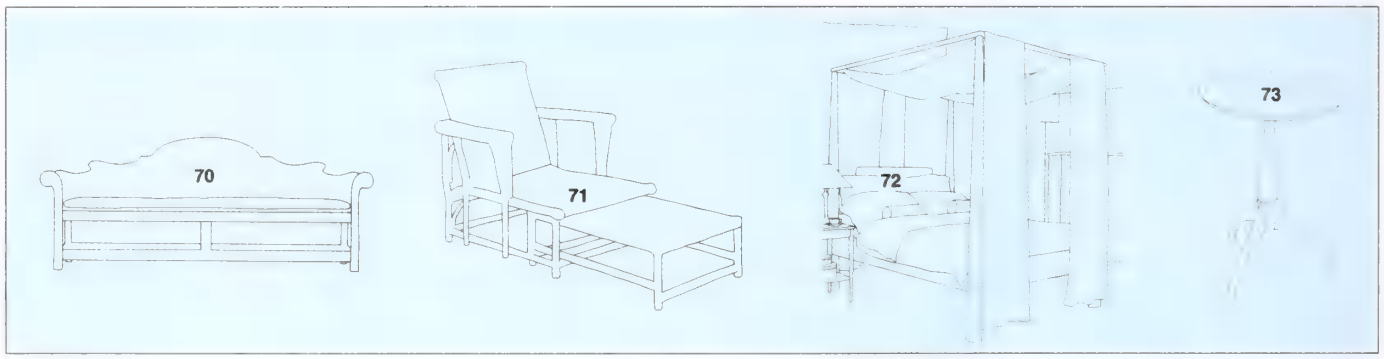
SMART KNOCKOFFS

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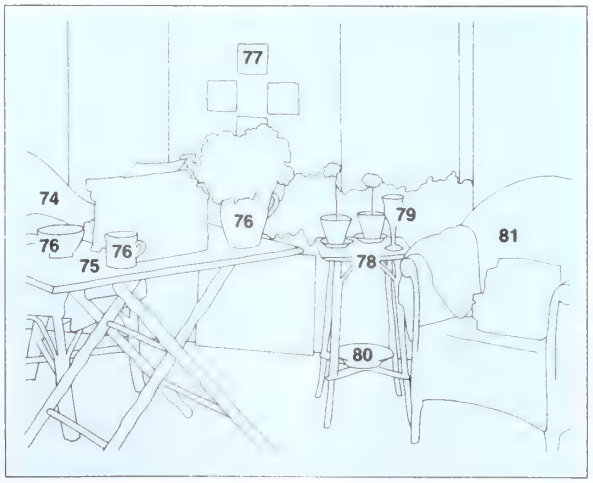
Pages 75 and 76 (above)

60. *Mirror, Carvers' Guild* *$850.00*
61. *Chair, Drexel Heritage* *650.00*
62. *Print, Soicher-Marin* *95.00*
63. *Rug, Rosecore at Anne Mullin Interiors* *3,840.00*
64. *Ottoman, Portmerion, Ltd.* *1,500.00*
65. *Mirror, Mirror Fair* *1,906.00*
66. *Dogs, R.G. Schnoor Inc. (per pr.)* *165.00*
67. *Urns and trellis, Lexington Gardens (ea.)* *160.00 to 230.00*
68. *Chair, Irving & Jones* *785.00*
69. *Floor tiles, Country Floors, Inc. (ea.)* *2.70*



Pages 76 and 77 (above)

70. *Bench, Rose & Gerard* *$1,375.00*
71. *Wicker chaise, Rose & Gerard* *295.00*
72. *Shaker bed, Portico* *900.00*
73. *Candlestand, Shaker Workshops* *72.50*



Page 77 (left)

74. *Wicker armchair, Grange* *$595.00*
75. *Table, Grange* *495.00*
76. *Pottery, Le Fanion (ea.)* *20.00 to 80.00*
*77. *Antique tiles, Country Floors, Inc. (ea.)* *12.00 to 50.00*
78. *Side table, Hickory Chair Company* *239.00*
79. *Glass, Pottery Barn* *6.00*
80. *Bowl, Williams-Sonoma (set of four)* *22.00*
81. *Wicker club chair, Palecek* *296.00*

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION

Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

You can't get addicted to cocaine.

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically.*

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like monkey, like man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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Partnership for a Drug-Free America

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

COVER

● **"Vitry" rouge plaid on seat,** #4262/07, 51 in. wide, 100 percent viscose; **"Choiseul" damask in Azalee on table,** #4279/03, 51 in. wide, 100 percent viscose—Manuel Canovas (T), 979 Third Ave., New York 10022. **Nut cachepots, pepperberry wreaths, gold-leaf fruit**—VSF (R), 204 W. 10th St., New York 10014. **Silver candlesticks**—John Rosselli (R,T), 523 E. 73 St., New York 10021.

STYLE BEAT

● *Pages 13 to 15:* **Chaise,** #NAL, $995—Grange (R,T), 200 Lexington Ave., New York 10016. **Painted fabric draped on chaise**—Carla Weisberg; 212–627–7632. **Tiles on floor:** Sunshed, #3247; Royal Purple, #7120; Star Flower, #2134—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003. **Sun ornament,** $875—Portmerion, Ltd. (R), 328 E. 59 St., New York 10022. **Moroccan octagonal table,** $595—ABC Carpet & Home (R), 888 Broadway, New York 10003. Background walls designed by Pamela Margonelli, 66 Thomas St., New York 10013. **Purple African baskets,** #1008391, $30 ea.; **red African baskets,** #1008394, $30 ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Red table,** #505, $250—Adele Lewis, Inc. (R), 227 W. 29 St., New York 10001. **Brighton-style Minaret painting,** $3,600; **Anglo-Indian-style birdcage,** $4,500—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Hand-painted fabric**—Carla Weisberg; 212–627–7632.

● *Page 14 and 15:* **Green birdcage,** $880—Lexington Gardens (R), 1008 Lexington Ave., New York 10022. **Moroccan chair,** $1,495—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Quill boxes:** large, $600; medium, $450—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Blue-and-white bowl and plate,** made in Morocco, $650 ea.—Bergdorf Goodman, The Home on Seven (R), 754 Fifth Ave., New York 10019. **Taj white mirror,** #0501WG, 29 by 55 in., white gloss finish, $630—Carvers' Guild (M), PO Box 198, W. Groton, MA 01472. **Wooden "Aradus" mirror,** #5165, $800—Trend USA (R,T), 979 Third Ave., New York 10022. **Wooden bowl,** $275—Craft Caravan (R), 63 Greene St., New York 10012. **Nigerian plates,** $24 ea.—Folklorica NYC (R), 89 Fifth Ave., New York 10003. **Chinese wall sconce,** $425 ea.—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Hammered-gold teapot,** $275—Bergdorf Goodman, The Home on Seven (R), 754 Fifth Ave., New York 10019. **Orange boxes:** octagonal, $500; dome-shaped, $650—Adele Lewis, Inc. (R), 227 W. 29 St., New York 10001. **Ethiopian chair,** $800; **multicolored Kente cloth,** $125—Craft Caravan. **Zebra-pattern pot with leaves,** #503, $150—Adele Lewis, Inc.

● *Page 23: Designer:* Paul Bierman-Lytle, The Masters Corporation, 12 Burtis Ave., New Canaan, CT 06840. **Two-chamber trash can,** #13578B, $89.95—The Fuller Brush Co., PO Box 1020, Rural Hall, NC 27098. **Cedar-lined chest with Pennsylvania Dutch-style painted design,** #4948-40, about $650—The Lane Co., Inc., PO Box 151, Altavista, VA 24517. **Cedar blocks,** #564329, per doz., $11.98—Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, NY 10550.

GARDEN GUIDE

● *Page 38: Sources for antique gardening books:* For all retail stores, shop by appointment: **The American Botanist Booksellers,** 1103 W. Grove Ave., Dept. HB, Chillicothe, IL 61523 (catalog). **Dolphin Books,** PO Box 823, 30 Franklin St., Westerly, RI 02840 (catalog, $1). **Beth L. Bibby** Books, Bittersweet Creek Rd., Cold Hill, OR 97525 ($2 ppd). **The Book Tree,** 12 Pine Hill Rd., Englishtown, NJ 07726 (catalog free). **Brooks Books,** PO Box 2[illegible], Berkeley, CA 94521-0473 (catalog, $1). **Carol** B[illegible] 3128 SE Alder Ct., Portland, OR 97214 (catalog free). **Editions,** Bolceville, NY 12412 (catalog, $1). **Edward F. Smiley, Bookseller,** 43 Liberty Hill Rd., Bedford, NH 03102 (catalog, $1). **Elisabeth Woodburn,** PO Box 398, Booknoll Farm, Hopewell, NJ 08525; 609–466–0522 (assorted, $2 ea.) **Gary Wayner, Bookseller,** Rte. 3, PO Box 18, Fort Payne, AL 35967-9501 (catalog, $1). **Gary W. Woolson, Bookseller,** RFD 1, PO Box 1576, Rte. 9 (Newburgh), Hampden, ME 04444. **Hurley Books,** R.R. 1, PO Box 160, Rte. 12, Westmoreland, NH 03467 (catalog, $1). **Ian Jackson,** PO Box 9075, Berkeley, CA 94709 (catalog free). **Jane Sutley Horticultural Books,** 1105 W. Cherry St., Centralia, WA 98531 (catalog, $1). **The Ken-L-Questor,** 32255 N. Highway 99W, Newburg, OR 97132 (catalog, $1). **Landscape Books,** PO Box 483, Exeter, NH 03833 (catalog, $3). **Myron Kimnach,** 1600 Orlando Rd., San Marino, CA 91108. **Pomona Book Exchange,** Hwy. 52, Rockton PO, Rockton, ON, Canada LOR 1XO (catalog, $1 U.S.). **Robert Shuhi—Books,** PO Box 268, Morris, CT 06763 (catalog free). **Savoy Books,** PO Box 271, Lanesboro, MA 01237 (catalog free). **Timothy Mawson Books & Prints,** Main Street, New Preston, CT 06777 (catalog, $2). **Warren F. Broderick—Books,** PO Box 124, 695 Fourth Ave., Lansingburgh, NY 12182 (catalog, $1.50). **Wilkerson Books,** 31 Old Winter St., Lincoln, MA 01773 (catalog, $1). **Wood Violet Books,** 291 N. Main St., Oregon, WI 53575 (catalog free).

COUNTRY-COTTAGE

● *Page 41: On porch, left to right:* **Gothic armchair,** 20 by 42 in. high, cast iron, $395; **Gothic two-seater bench,** 40 by 42 in. high, cast iron, $665; **Norfolk bench,** 8 ft. wide by 42 in. high, cast iron, $1,775; all available in Woodlands green, black or white—Irving & Jones (R,T), Village Center, Colebrook, CT, 06021. Catalog available.

● *Pages 42 and 43:* **Norfolk cast-iron bench,** see product information above. **Cahir glazed-chintz cushions on bench,** from Cottage Orné Collection, Fall 1989—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Tole bucket holding geraniums,** hand-painted grain-pattern metal basket, $225—Beekman Arms Antique Market (R,T), Beekman Square, Rhinebeck, NY 12572. **Glazed terra-cotta finial,** square base with flame top and leaf-motif body, c. 1900, $2,100—Lexington Gardens (R,T), 1008 Lexington Ave., New York 10021. **Antique urn** in foreground—Circa David Barrett, Ltd., 232 E. 59 St., New York 10022. Twig basket, white birdhouse, NFS. *Right:* **Mayfair loose-back sofa with padded panel arms,** 60 by 37 by 29 in. high; **St. Charles chair,** 33 by 35 by 36 in. high; **"Sarah Jane" glazed chintz on sofa, chair and for draperies,** from Cottage Orné Collection, Fall 1989; **Mayfair loose-back chair with padded arms,** 35 by 38 by 28 in. high, covered in **"Rouen" satin stripe; Baltimore chair,** 20 by 27 by 31 in. high, covered in **"Montespan" Ottoman Stripe; "Glengall Stripe Sidewall" on walls,** from Cottage Orne Collection—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique 17th-c. Portuguese secretary,** original hand-painting, $6,500—Betty Jane Bart Antiques, 1225 Madison Ave., New York 10128. *In secretary:* **William Adams handled mug used as pencil holder,** 3-3/4 in., $30; **Waverly blue transfer cup and saucer,** $28; **Victorian cockatiel-shaped majolica pitcher,** $275; **blue Weller pottery vase,** $65; **early Victorian handleless cup and saucer,** $30; **majolica fruit plates with leaf pattern,** set of 5, $175; **Ridgeway handleless cup and saucer with blue transfer,** $45—Beekman Arms Antique Market (R,T), Beekman Square, Rhinebeck, New York 12572. *Over secretary:* **Victorian convex mirror with walnut frame,** $135—Beekman Arms Antique Market. **Green Gothic console table,** $3,600—John Rosselli (R,T), 523 E. 73 St., New York 10021. **English needlework-upholstered ottoman under table,** 19th c., 26 by 19 by 14-1/2 in. high, $3,500; **Wedgwood impressed creamware basketweave-pattern bowl** on table, c. 1800, $1,950—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., New York 10021. *Also on table:* **Tole finials,** 19th c., pr., $1,900—Susan Zises Green, Inc. (R,T), 500 E. 77 St., New York 10021. *In table alcove:* **Empire-style hand-forged plant stands,** with tole liners, $1,200 ea.—Lexington Gardens (R,T), 1008 Lexington Ave., New York 10021. **White "Carl Larson" chair,** hand-carved custom-painted beechwood, $495; **"Rose" chair at secretary,** hand-carved back and legs, custom painted, $580—Country Swedish (R,T), 35 Post Rd. W., Westport, CT 06880. **Green-and-gold lacquer coffee table,** #1183, by Niermann Weeks for John Rosselli, $1,580—John Rosselli, 523 E. 73 St., New York 10021. *On table:* **Etruscan-ware tea service, Victorian tole tray, silver bread basket**—J. Garvin Mecking, 72 E. 11 St., New York 10003. **Black English tole verriere with chinoiserie design** on mantel, $2,500; **bamboo-painted side chair** by fireplace, English, 19th c., $2,750—Trevor Potts Antiques Inc. **Antique majolica plate** on mantel—J. Garvin Mecking. **Celadon pottery vase,** 19th c., on floor left of mantel—Beekman Arms Antique Market. **Brass mirror in French bistro style** above mantel—Ann Morris Antiques (T), 239 E. 60 St., New York 10022. **Checkerboard square straw rug,** 9 by 12 ft., $100—Import Specialists Inc. (T), 82 Wall St., New York 10005; 800–334–4044.

● *Pages 44 and 45:* **Four-poster bed,** "Friuli Nero," #1920, $12,300—Patina, 351 Peachtree Hills Ave., Atlanta, GA 30305; 800–635–4365. **Bed linens and linens** on bed pillows—Boutique de France, 730 Middleneck Rd., Great Neck, NY 11024. **Bedcover,** Lily of Galtée Glazed Chintz, lined with De Wolfe Stripe—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **"Tabouret" bench,** hand-carved, custom-painted beechwood, with upholstered muslin seat, 40 in. long, $375—Country Swedish (W,R), 35 Post Rd. W., Westport, CT 06880. **Quilt on bench,** $125—The Craft Sampler (R), 6 N. Broadway, Red Hook, NY 12571. *On bedside table:* **Antique ivory tole lamp with hand-painted gold trim,** $575; **octagonal ironstone "Pompeii" platter,** 6 by 12 in., c. 1840, $135; **majolica-leaf plate,** 7-1/2-in. diam., $110—Beekman Arms Antique Market (R,T), Beekman Sq., Rhinebeck, New York 12572. **Lamp shade,** $44.50—Lights Fantastic (R), Rte. 44, Box 478, Pleasant Valley, NY 12569. **Antique botanical prints above table**—Nicholas Fine Art (T), 232 E. 59 St., New York 10022. **Portuguese needlepoint rug:** 6 by 9 ft. $2,700; 8 by 10 ft., $4,000; 9 by 12 ft., $5,400; 10 by 12 ft., $7,000—Kamdin Design (R), 791 Lexington Ave., New York 10021. *Near window:* **Draperies and Stuart sofa,** 66 by 30 by 33 in. high; both in Erin Glazed Chintz from the Cottage Orné Collection, Fall 1989; **Osterly lace curtains; St. Honoré chair covered in Lily Ticking Stripe; Galtée Sidewall** on walls, and **Treillage Sidewall and Border** on alcove walls, both from the Cottage Orné Collection, Fall 1989—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Antique needlepoint pillow** on St. Honoré chair—Charlotte Moss & Co., Ltd. (R,T), 131 E. 70 St., New York 10021. *Right:* **Zuber four-panel painted screen,** #8111, 28 by 78 in. tall, $9,000—John Rosselli, 523 E. 73 St., New York 10021. **Cast-iron garden bench**—J. Garvin Mecking (T), 72 E. 11 St., New York 10003. **Pressed-glass celery holder** with roses, $35—Beekman Arms Antique Market (R,T), Beekman Square, Rhinebeck, NY 12572. **Antique ladderback chair**—Nicholas Fine Art (T), 232 E. 59 St., New York 10022. **Lily Ticking Stripe** on chair—Brunschwig & Fils. Ironstone plate in mulberry marble, private collection.

TREASURING THE PAST

● *Pages 50 and 51:* **"Hollyhock and Swag" fabric on roll-arm sofa and pillows on solid-color sofa,** blue #7211, 100 percent cotton, 48-1/2 in. wide, available in six colors, including one with black background—Cowtan & Tout (T), 979 Third Ave., New York 10022. **"Raindrop Taffeta" fabric for curtains,** #98291, 100 percent silk, 54 in. wide, available in a variety of colors; and **"Davos" embroidered lace for half curtains,** #96516, 100 percent cotton, 59 in. wide, available in white-on-white and off-white-on-white—Scalamandré (T), 950 Third Ave., New York 10022. **"Seia Stripe" fabric for tablecloth,** pink #52M400, 40 percent silk/50 percent viscose, 51 in. woven, made in Italy, also available in "Sky" and "Aqua"—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Tassel fringe on tablecloth,** #FT-743-6 and **French bullion fringe at base of sofa between windows,** #FB1068-9—Scalamandré. **"Justine" silk taffeta plaid pillow on upholstered chair,** #60972.01, periwinkle and aqua, 49 in. wide—Brunschwig & Fils Inc. (T), 979 Third Ave., New York 10022. **"Adelphi Lavender"** on ottoman, #32306/5-0, 100 percent silk, 50 in. wide—Clarence House (T), 211 E. 58 St., New York 10022.

● *Pages 52 and 53:* **William Morris original handblock wallpaper**—available through Arthur Sanderson & Sons (T), 979 Third Ave., New York 10022. **"Farigliano" fabric for curtains,** Blanc #32283/1, 100 percent viscose, 51 in. wide, nine colors available, made in Italy—Clarence House (T), 211 E. 58 St., New York 10022. **"Hapsburg Lace" for valances,** off-white #96466-1, 30 percent cotton/70 percent polyester, 118 in. wide; **"Chamonix Gobelin Multi" fabric on dining-room chairs,** Multi #96513-1, 17 pecent cotton, 54 in. wide, made in France—Scalamandré (T), 950 Third Ave., New York 10022.

● *Pages 54 and 55:* **Linen pillows, shams, sheets and blanket cover**—N.K.A. Fine Linens and Textiles, 900 Broadway, Suite 201, New York 10003. **"Begonia Chintz" for coverlet** and **seat cushion on cane chair,** #31848/5-0, 100 percent cotton, 48 in. wide—Clarence House (T), 211 E. 58 St., New York 10022. **"19th Century" lace over curtains,** #98195-1, 30 percent cotton/70 percent polyester, 48 in. wide—Scalamandré (T), 950 Third Ave., New York 10022.

BRAVE NEW COLOR

● *Pages 56 and 57:* **Handmade paper bowls with bead-**

ing trim, 15-in. diam., designed and made by Susan Planalp, $195 ea.—Patton/Duval Gallery (R), 8215 Melrose Ave., Los Angles, CA 90046. **Tiled table,** $5,000—Chelsea Passage at Barneys New York, Seventh Avenue and 17 Street, New York 10011. **Antique vase on table,** $1,500—Gordon Foster (R,T), 1322 Third Ave., New York 10022. **"Feuillage" fabric for blinds,** #F120/03, Lime, 100 percent cotton, from the Tapisserie Collection, also available in blue, red or mustard; **"Passagio" wallpaper,** #P135/01, Leaf, from the Filigrana Collection, available in 55-sq.-ft. rolls, in seven colors; **"Tamarind" fabric for checked chair cushion** and **"Anise" fabric for striped bench cushion,** from the Cassia Moire Collection, 50 percent cotton/50 percent viscose; **"Margarite" large floral-bouquet fabric on patterned ground,** in blue, also available in red or white; **various floral and leaf-pattern fabrics on pillows,** from the Tapisserie Collection—Designers Guild, available through Osborne & Little (T), 979 Third Ave., New York 10022. **Blue cane chair, hexagonal coffee table, ceramics, other painted wood furniture**—Designers Guild (R,T), 271 & 277 Kings Rd., London, SW3 5EN. Green cane chair, discontinued. **Vintage armchair upholstered in hand-painted fabric with cotton chenille fringe welting,** designed and made by Susan Seaberry, $3,400; matching ottoman, not shown—Taylor-Gratzer Gallery (R), 8605 Sunset Blvd., Los Angeles, CA 90069.

● *Pages 58 and 59:* **Table cover,** $300—Chelsea Passage at Barney's New York, 106 Seventh Ave., New York 10014. ***A Small Garden Designer's Handbook,*** by Roy Strong (Little & Brown Publishers). **Green bowl holding plums,** $60; **Steven Stewart bowl holding flowers,** $125—Gordon Foster (R,T), 1322 Third Ave., New York 10022. **Malachite box,** $600; **lapis box,** $450—John Rosselli, 255 E. 72 St., New York 10021; 212–737–2252. **Rose chair,** $450, by Farr & Now Inc.; 914–967–1953. Available through Renny (R), 159 E. 64 St., New York 10022. **Antique green chair,** $130—Zona, 97 Greene St., New York 10012. **"Paglia" wallpaper behind rose chair,** #P011/04; **"Foglia" wallpaper behind green chair,** #P134/06—Osborne & Little (T), 979 Third Ave., New York 10022.

● *Pages 60 and 61:* **Hand-painted Mexican birdcages**: #AUMI.840, $93.50; #AUMI.841, $75—Umbrello (R,T), 8607 Melrose Ave., Los Angeles, CA 90069. **"Arabesque" pattern** designed by Primrose Bordier for Descamps on square pillow sham, $27 ea; **duvet cover:** twin size, $105; queen size, $135; king size, $155; **goose-down duvet,** $509—Boutique Descamps, 454 Columbus Ave., New York 10024; for other Descamps stores, call 212–874–8690. **Turquoise ranch bench,** #2919, 54 by 18 by 36 in. high, $650—Zona, 97 Greene St., New York 10012; 212–925–6750.

THE MEETINGHOUSE

● *Pages 62 and 63: Architect:* Hugh Newell Jacobsen FAIA, 2529 P Street NW, Washington, D.C. 20007. *Project architect:* Charles P. Parker, RA. *Landscape architect:* Hugh Newell Jacobsen, FAIA. *Contractor:* Van Horn & Son, Ltd., 6 Van Horn Ct., Setauket, NY 11733. Square footage of house: 4,724 sq. ft. Size of lot: 2.5 acres. Structure: wood frame. Woodwork: 2-1/2-inch horizontal siding. Floor: blue-black, grade-A slate on first floor and terrace. **Timberline black asphalt shingles** on roof—GAF Corp. (M), Building Materials Group, 140 W. 51 St., New York 10020. **White OVT stain, "Old Virginia White"**—Samuel Cabot Inc. (M), 1 Union St., Boston, MA 02108. **Fiberglass batt insulation,** 9-in. on roofing and floor, 6-in. on exterior walls—Owens Corning (M), Fiberglass Tower, Toledo, OH 43659. **Windows**—Marvin Windows (M), PO Box 100, Warroad, MN 56763. **Aluminum sliding glass doors**—Plaza Door (M), 510 Evernia St., W. Palm Beach, FL 33402.

● *Pages 64 and 65: Entry:* **Dove finial,** polychromed carved wood, early-20th c., $14,500—Hirschl & Adler Folk (R), 851 Madison Ave., New York 10021.

● *Pages 66 and 67: Music room:* **George Washington Appleton, "A Family Portrait,"** c. 1825, oil on canvas, 39 by 48 in., $60,000—Hirschl & Adler Folk (R), 851 Madison Ave., New York 10021. *Living area:* **Corindon fabric on pillows,** #4246/Pierre 91, 51 in. wide, 4-1/2-in. repeat; **Mandor welt fabric,** #4228/Azalee—Manuel Canovas (T), 979 Third Ave., New York 10022. **John Gordon, "Beach at Mantaloking,"** 1986, oil on masonite, 44 by 72 in., $12,000—Tatistcheff Gallery, New York (R), 50 W. 57 St., New York 10019. **Rug,** Tapis d'Appolon Collection, #SS-03, 100 percent wool, handmade, 10 by 14 ft.—Rosecore (T), 979 Third Ave., 10th Fl., New York, 10022. **Large pale green bowl,** $400; **multicolored porcelain jars,** $900 ea.; **bright yellow vases:** large, $1,500; small, $900—Gordon Foster (T,R), 1322 Third Ave., New York 10021. **Antique marble Roman head,** 2nd c. A.D., $6,335; **fluted caststone candleholders,** 18 in. high, $165; 12-1/4 in. high, $115—The Ginsberg Collection at Bergdorf Goodman (R), 754 Fifth Ave., New York 10019.

PAINT ON THE CHARM

● *Pages 68 and 69:* **Northampton sofa,** #50-5001, 79 by 33-1/2 by 37-1/2 in. high, $1,450 COM—Pennsylvania House (M), Lewisburg, PA 17837; 800–782–9663. **Doeskin fabric on sofas,** #8, Maize, 55 percent polyester/45 percent cotton, $22 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Deerfield tea table with white base,** 32 by 20 by 26 in. high, $445—Habersham Plantation (M), PO Box 1209, Toccoa, GA 30577; 800–241–0716. **Welsh cupboard,** #6109, 52-1/2 by 13 by 46-1/4 in. high, $194; **three-drawer huntboard base,** #6107, 51-1/2 by 17-1/2 by 30-1/2 in. high, $240—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. **Country Chippendale bracket-base blanket chest,** with original blue-green paint, c. 1810, 43 by 16 by 21-1/2 in. high, $2,300—Susan Parrish Antiques (R,T), 390 Bleecker St., New York 10014. **Wethersfield Woodard Weave rug,** #39, $12 per sq. ft.; **iron demilune plant stand,** c. 1870, pr., $2,400—Thos. K. Woodard (R), 835 Madison Ave., New York 10021. **Custom wood window valances**—Beverly Ellsley Inc. (R,T), 179 Post Rd. W., Westport, CT 06880. *In hutch:* **White pitcher,** $150; **white birdhouse,** $90; **wooden box with handle,** $180; **green pottery pitcher,** $295—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Green enamel picnic basket,** $120; **small wood birdcage,** $120—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Yellow and red birdhouses,** set of three, $450 ea.; **fish decoys,** $325 ea.—Kelter-Malcé Antiques (R,T), 361 Bleecker St., New York 10014. **Oval platter with oranges,** $160—Virginia Breier (R), 3091 Sacramento St., San Francisco, CA 94115, and Ghirardelli Square, 900 N. Point St., San Francisco, CA 94109. **Terra-cotta pitcher** by Barbara Eigen, $60; **bailing basket with handle,** $165; **peach bowl** on blanket chest, $175—Zona (R), 97 Greene St., New York 10012. **Oblong birch basket with handle,** $22—American Spoon Foods, Inc. (M), 411 E. Lake St., Petroskey, MI 49770. **Miniature ladderback wooden chair,** 14 in. high, $175—Judith and James Milne Inc. (R,T), 506 E. 74 St., New York 10021. **Miniature wire chairs** in hutch, set of four chairs with table, $275—Cynthia Beneduce Antiques (R,T), 388 Bleecker St., New York 10014. **Metal chandelier,** #C1015, color #1184, 30 by 25 in. high, $950—Hobe Sound Lamp Co. (M), 505 Whitehall St., Atlanta, GA 30303. Stenciling on walls by Virginia Teichner (R,T), PO Box 1134, Ridgefield, CT 06877.

● *Pages 70 and 71:* **Oval extension dining table with spoon foot,** #1970, 43-1/4 by 55-1/4 by 29-5/8 in. high (extends to 79 in. long), $361; **buffet,** #6008, 55-3/4 by 16-3/8 by 33-5/8 in. high, $504—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. **Side chair,** #5554, 20 by 25 by 39 in. high, $415 COM—Lee Industries, Inc. (M) PO Box 26, Newton, NC 28658. **Steel-and-wood armchairs,** 19th c., set of four,

(Continued on page 100)



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PRODUCT INFORMATION

Continued from page 99

$4,250—Pierre Deux Antiques (R), 369 Bleecker St., New York 10014. **Chandelier,** #C1003, black, 36 by 42 in. high, $1,300—Hobe Sound Lamp Co. (M), 505 Whitehall St., Atlanta, GA 30303. **Berry plates** by Bill Goldsmith, set of six, $200; **green-rimmed dinner plates,** $25 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Glass vases:** large, $12.50; small, $10.50—Zona (R), 97 Greene St., New York 10012. **Turquoise glasses,** $7.99 ea.; **large cyclamen bowl,** $130—ABC Carpet & Home (R), 888 Broadway, New York 10003. **"Lentini" fabric for napkins,** color #12, $22 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Windowpane dish towel in basket,** $3.50—TAG (M), 1730 W. Wrightwood, Chicago, IL 60614. *Right:* **American wood garden chair with broken pediment,** $179—Copeland & Sons, Inc. (M), PO Box 386, Bradford, VT 05033. **Wood-door wall unit,** #9604, 32 by 17-3/4 by 78 in. high, $398 ea. (two similar units shown)—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. **Oval end table,** #33-0606, 25 by 19 by 25 in. high, $255—Habersham Plantation (M), PO Box 1209, Taccoa, GA 30577. **Metal candestick table lamp,** 29 in. high, $400—Kostka (M), 200 Lexington Ave., New York 10016. **Bowl on white table,** $200—Virginia Breier (R), 3091 Sacramento St., San Francisco, CA 94115, and Ghirardelli Square, 900 N. Point St., San Francisco, CA 94109. **"Farm Fresh" tin sign,** $26—Bale Mill Tin (M), 3431 St. Helena Highway, St. Helena, CA 94574. **Birch birdhouse** on top of cupboard, $15—American Spoon Foods Inc. (M), 411 E. Lake St., Petoskey, MI 49770. **Green-and-white Amish quilt** on side table, $750—Quilts of America (R,T), 431 E. 73 St., New York 10021. **Fruit plate with peach trim,** set of eight, $135—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Kentwood sofa,** #70-7221, from the Advantage series, 85 by 34 by 33 in. high, $1,500 COM—Pennsylvania House (M), Lewisburg, PA 17837; 800–782–9663. **Iron grille,** $975—Cynthia Beneduce Antiques (R), 388 Bleecker St., New York 10014. **"Pali" green-and-white fabric on sofa pillow,** Vert #40, 100 percent cotton, 51 in. wide, $57 per yd.—Manuel Canovas, available at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830.

■ *Pages 72 and 73:* **White pitcher,** $150; **white wood birdhouse,** $90—John Rosselli (R,T), 523 E. 73 St., New York 10021. **Mexican birdcage,** 19th c., $225—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Moss-colored pitcher** by Barbara Eigen, $60; **shallow bowl,** $110—Zona (R), 97 Greene St., New York 10012. **White woven ceramic basket** by Fitz & Floyd, $160—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Blue enamel pitcher with flowers,** $75—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Wood sunburst carving,** 59 by 18 in. high, $2,200—Judith and James Milne, Inc. (R,T), 506 E. 74 St., New York 10021. Buffet marbleized by John Canning, 132 Meeker St., Southington, CT 06489. *Kitchen:* **Spongeware bowls,** $9 and $21—Wesson Trading Co. (R), 21 N. Main St., Woodstock, GA 30188. **Green floral tole tray** on wall, $120—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Buffalo-check dish towel,** $3.50—TAG (M), 1730 W. Wrightwood, Chicago, IL 60614. Cabinets sponged and painted by Francis Greenwood Dearden, 423 West Neck Rd., Lloyd Harbor, NY 11743. *Right:* **Loneoak white dessert plates,** $30 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. *Bedroom:* **Shaker jelly cupboard,** #9050, 23 by 13 by 51 in. high, $180—Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. Cupboard painted by Francis Greenwood Dearden, 423 West Neck Rd., Lloyd Harbor, NY 11743. **White iron bed** (similar to the one shown), #A748925370F, full size, $699—Spiegel Catalogue (MO), 800–345–4500. **Rose-wreath quilt,** c. 1920, $895; **postage-stamp quilt,** c. 1920, $1,300—Quilts of America (R,T), 431 E. 73 St., New York 10021. **Oval pillow made from vintage fabric,** $120; **pink-and-white-striped square pillows,** $64 ea.; **pink-and-white-striped king-size pillowcase,** $88 per pr.; **European floral squares,** $122 ea.—C. Browne & Co., 121 Elm St., New Canaan, CT 06840. **White pitcher,** John Rosselli. **Fennel creamer** by Barbara Eigen, $48—Best of All Worlds (R), 132 Stanford Shopping Center, Palo Alto, CA 94304.

SMART KNOCKOFFS

■ *Pages 74 and 75:* **"Country Check" fabric for table cover—**Motif Designs, 20 Jones St., New Rochelle, NY 10801. **Bamboo pitcher,** $115; **autumn-leaf compote,** $200; **pear compote,** $150; **Cornelia platter,** $100; **Cornelia cup and saucer,** $27—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Large sunflower plate,** #0787L, $11.50; **large sunflower dish,** #0788L, $11.50—The Metropolitan Museum of Art, Special Service Office, Middlevillage, NY 11381; 800–635–5355. **Giacometti-inspired console table,** #T289, $1,150—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101. **Arts & Crafts-inspired "Edward" chair,** 30 by 33-1/2 by 33 in. high; frame, $395; set of cushions, $149—Conran's Habitat, 444 Lafayette St., New York 10003. Setting painted by Ross Madole, PO Box 478 OCS, New York 10011. **Mirror,** #5299, also available in black, gray and antique white, $850—Carvers' Guild (M), PO Box 198 Cannery Row, W. Groton, MA 01472. **Chair,** #075-860, from the Pavillion Collection by Heritage, $650—Drexel Heritage, 1690 English Rd., High Point, NC 28619. **Aubusson-patterned dhurrie rug,** design #SS/03, 8 by 10 ft., $3,480—Rosecore (T), available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **Painted ottoman,** $1,500—Portmerion, Ltd., 328 E. 59 St., New York 10022. **Degas print on floor,** #P1845, $95 ea., or set of four, $348—Soicher-Marin, 11240 Playa Court, Culver City, CA 90230. **Federal-style convex mirror,** #7609, 25 by 37-1/2 in. high, $1,906—Mirror Fair (R,T), 1495 Third Ave., New York 10028. **Staffordshire dogs,** #RCO4, pr., $165—R.G. Schnoor Inc. (R,T), 225 Fifth Ave., New York 10010.

■ *Pages 76 and 77:* **Plant stand,** #1741-BF—Maitland-Smith, USA (M), PO Box 2085, High Point, NC 27261. **Reproduction scroll-back chair,** galvanized steel, also available in green, black and white, $785—Irving & Jones (R,M), Village Center, Colebrook, CT 06021; for catalog, send $2. **Black-painted wood urns,** $160 ea.; **trellis,** $230—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Saltillo hand-molded terra-cotta floor tiles,** 12 in. sq., made in Mexico, $2.70 ea.—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003-3104. Setting painted by Ross Madole, PO Box 478 OCS, New York 10011. **Candlestand,** 18 in. diam. by 25-1/2 in. high; kit #F481, $72.50 plus $4.45 shipping; assembled and finished #F481, $145 plus $18.45 shipping and crating charge—Shaker Workshops (MO), PO Box 1028, Concord, MA 01742-1028; 617–646–8985. **Lutyens bench,** #1869, in teak only, 6 ft. 3 in., $1,375; cushion, $84; #1944, 8 ft.6 in., $1,700; cushion, $116; **wicker chaise,** #5566, $295 plus shipping and handling—Rose & Gerard (MO), 55 Sunnyside, Mill Valley, CA 94941-1829; 415–383–4050. **Shaker pencil-post bed,** queen size, $900—Portico (R), 379 W. Broadway, New York 10012. **Multicolor wicker armchair,** #NS4C, $595—Grange Boutique (R), 831 Madison Ave., New York 10021. **"Monet" wicker table/desk,** #NPM, $495—Grange (M), 200 Lexington Ave., New York 10016. **Parlor club chair,** #7424-22, 24 in. wide, $296—Palecek (M), PO Box 225, Sta. A, Richmond, CA 94808; available at Eber's (R), 945 Rte. 22, N. Plainfield, NJ 07060. **Accessory table,** #9511-11, The French Collection by Hickory Chair Company, 13-1/2 by 24-1/2 in. high, $239—Hickory Chair (M), PO Box 2147, Hickory, NC 28601. **Wire planter,** #WB36C-B, $185—FrenchWyres (R,M), PO Box 131655, Tyler, TX 75713. **Saltillo hand-molded terra-cotta floor tiles,** 12 in. sq., made in Mexico, $2.70 ea.; **antique tiles on wall,** $12 to $50 ea.—Country Floors, Inc. (R,T), 15 E. 16 St., New York 10003-3104. **Pottery pitcher** holding flowers, $70; **small reproduction jaspé pitcher,** $29; **polka-dot bowl,** $40—Le Fanion (R), 299 W. Fourth St., New York 10014. **Green wineglass,** $6—Pottery Barn (MO), PO Box 7044, San Francisco, CA 94120; 415–421–3400. **Slipware bowl,** #43-359893, set of four, $22—Williams-Sonoma (R, MO), PO Box 7456, San Francisco, CA 94120;415–421–7900. **Degas print,** $95 ea., or set of four, $348—Soicher-Marin (M), 11240 Playa Court, Culver City, CA 90230. **Bennison pillow fabric**—Lemeau & Llana Inc. (R), 325 Bleecker St., New York 10014. Setting painted by Ross Madole, PO Box 478 OCS, New York 10011.

THE SMALL, ELEGANT TABLE

■ *Pages 80 and 81:* **"Fontenay" fabric for cloth on dining table,** blue #11138/03, 51 in. wide, 100 percent cotton—Manuel Canovas (T), 979 Third Ave., New York 10022. **Nut cachepots, pepperberry wreaths, gold-leaf fruit**—VSF (R), 204 W. 10th St., New York 10014. **Silver candlesticks**—John Rosselli (R,T), 523 E. 73 St., New York 10021.

■ *Pages 82 and 83:* **Turquoise linen runner,** $135; **tin tea kettle,** $60; **tin oil can,** $50; **iron candlesticks,** $84 ea.—Cottonwood (R), 3461 Sacramento St., San Francisco, CA 94118. **Mexican blue glass plate,** $17; **Baldelli Italian gold-speckled bowl,** $18—Sue Fisher King Company (R), 3067 Sacramento St., San Francisco, CA 94118. **Opalescent green wineglass,** $32—Vignette (R), 3461 Sacramento St., San Francisco, CA 94118.

■ *Pages 84 and 85:* **Baldelli Italian turquoise gold-speckled plate,** $25; and **bowl,** $18; **Mexican blue glass plate,** $17—Sue Fisher King Company (R), 3067 Sacramento St., San Francisco, CA 94118. **Clear wineglass,** $20—Vanderbilt and Co. (R), 1429 Main St., St. Helena, CA 94574. *Right:* **Mariposa clear-glass dessert bowl,** $20—Vanderbilt and Co. (R), 1429 Main St., St. Helena, CA 94574. **White star-shaped plate by Jacques Molin,** $40—Sue Fisher King Company (R), 3067 Sacramento St., San Francisco, CA 94118.

CLOSE-UPS

■ *Page 87:* **Almond-studded cachepots,** $100; **pepperberry wreath,** $35—VSF (R), 204 W. 10 St., New York 10014.

ENTERTAINING PLUS

■ *Page 89:* **Galucat dinner plate,** $80—Puiforcat (R), 811 Madison Ave., New York 10021. **New Enghien cotton print fabric**—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Article 121 blue tablecloth,** $60—Necessities (R), 173 Columbia Heights, Brooklyn, New York 11201. **Vendages tablecloth,** $385—Branca Inc. Chicago (R), 65 W. Illinois St., Chicago, IL 60610.

WINE & GOOD SPIRITS

■ *Page 91:* **Polka-dot cotton chintz dinner napkin,** $9; **authentic English creamware plate,** $30; **etched wine goblet,** $5.50; **pewter salt and pepper shakers,** $100—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. ■

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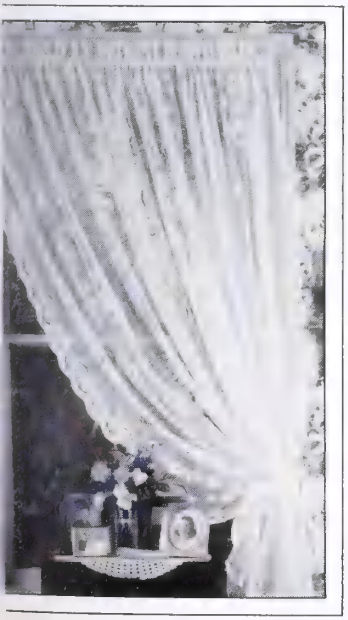


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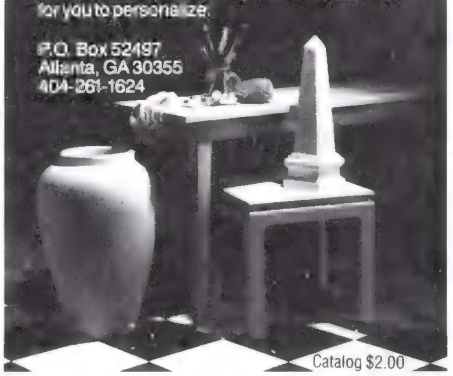
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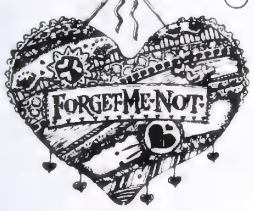
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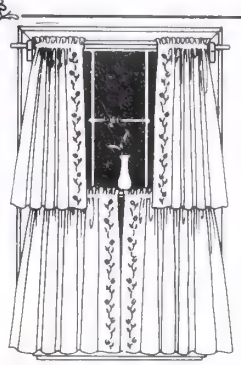
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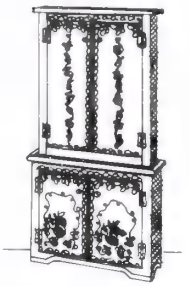
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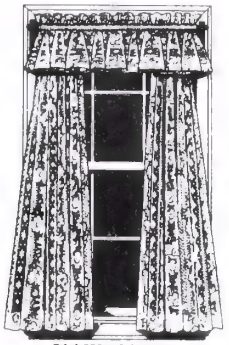
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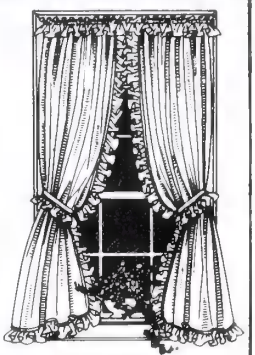

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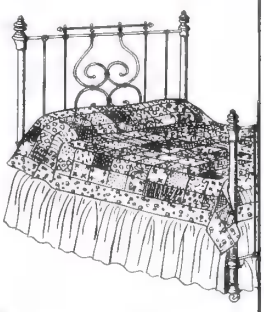

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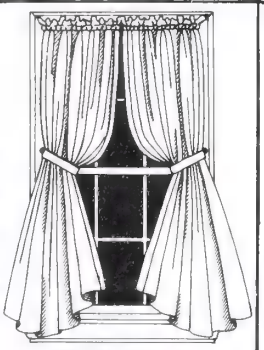

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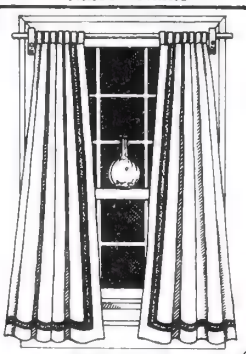

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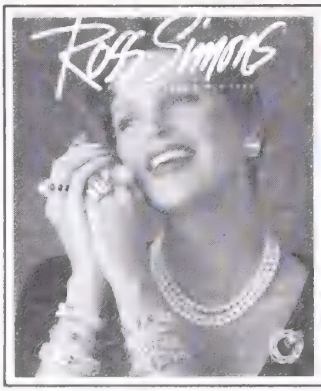
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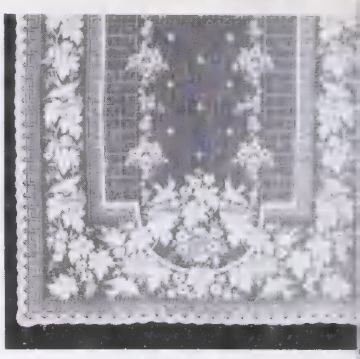
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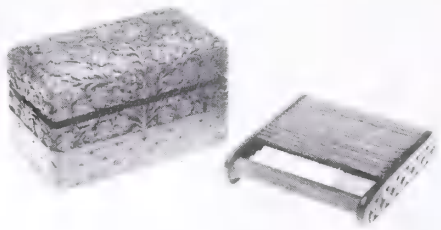
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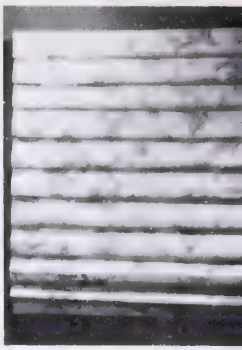
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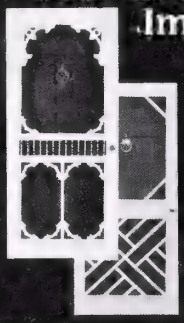
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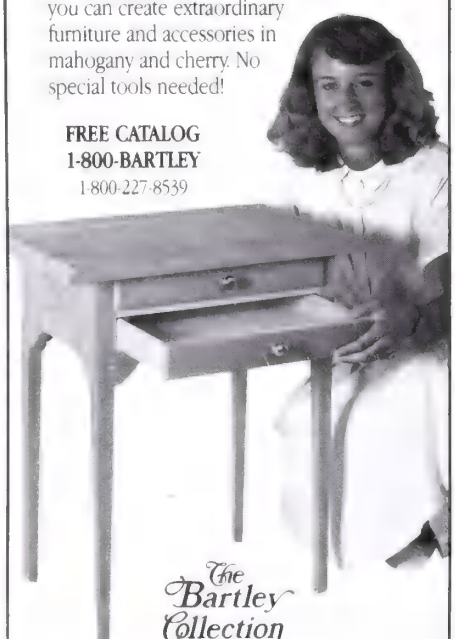
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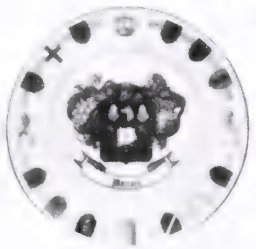
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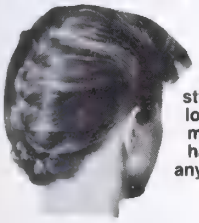
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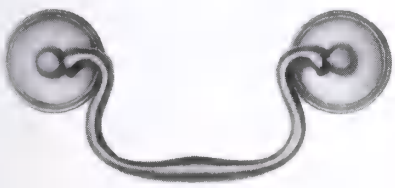
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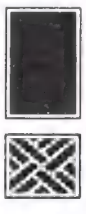
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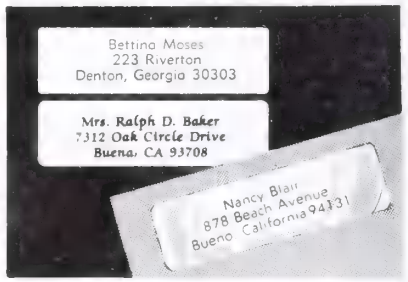
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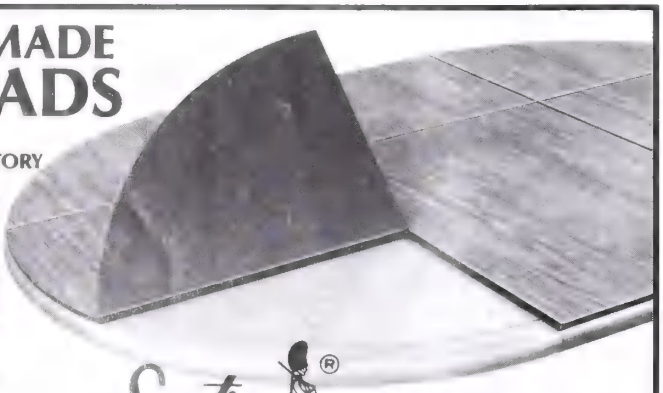


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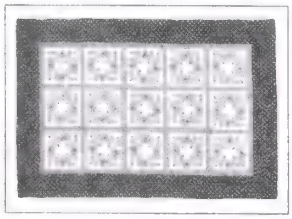


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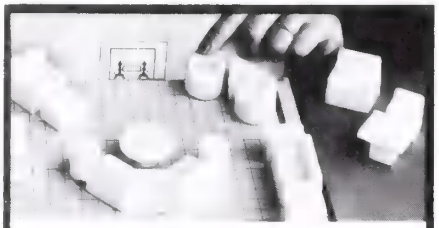


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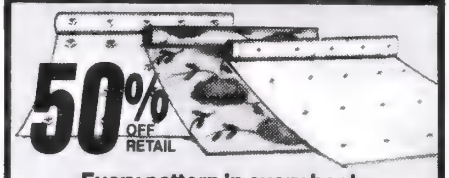
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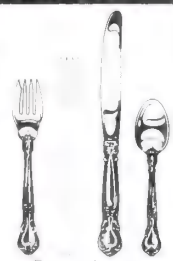
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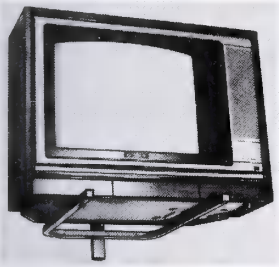
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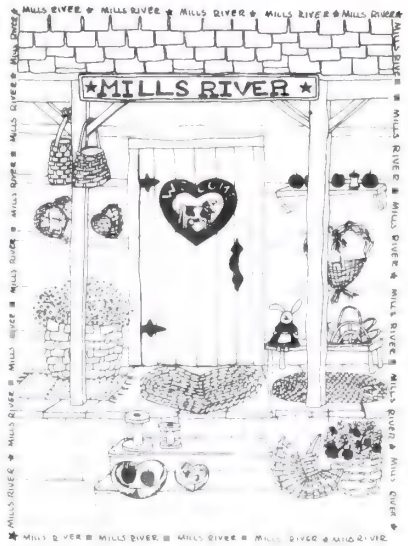
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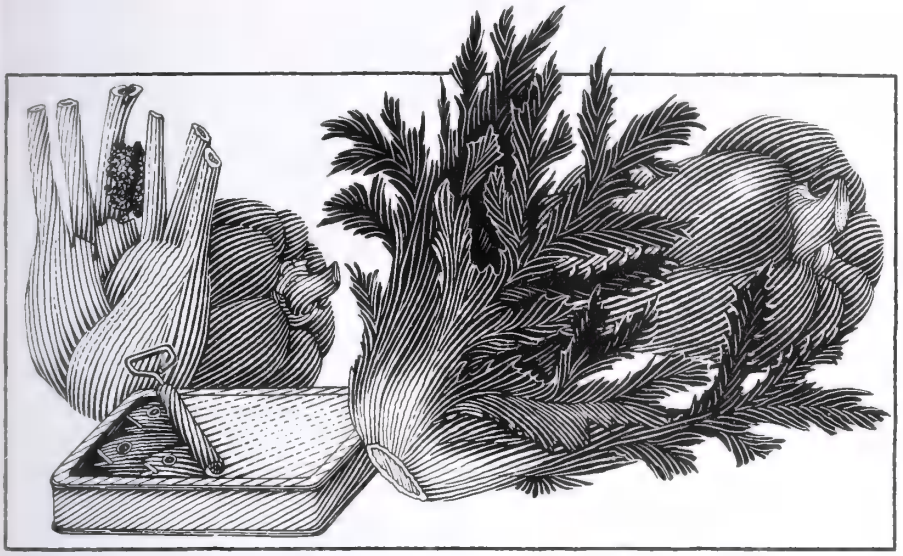
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—MICHAEL McLAUGHLIN

GREEN SALAD WITH SARDINE TOASTS

- *6 smoked oil-packed sardines, drained*
- *2 tablespoons butter, softened*
- *1 teaspoon Dijon mustard*
- *1/4 teaspoon fresh lemon juice*
- *Salt, freshly ground pepper, to taste*
- *8 cups mixed salad greens*
- *1/3 cup olive oil*
- *1-1/2 tablespoons red-wine vinegar*
- *8 thin slices toasted baguette*
- *1 tablespoon minced parsley*

☐ In a small bowl mash together sardines and butter. Stir in mustard, lemon juice and 1/8 teaspoon each salt and pepper.

☐ In a medium-size bowl toss mixed salad greens with olive oil. Add red-wine vinegar and season to taste with salt and pepper. Toss well to mix.

☐ Spread sardine mixture on toasts. Then sprinkle toasts with parsley and serve with green salad.

SALMON WITH WILD MUSHROOM CREAM

- *4 tablespoons unsalted butter, room temperature*
- *3 garlic cloves, minced*
- *12 ounces mixed fresh wild mushrooms, wiped, trimmed and sliced*
- *4 6-ounce salmon fillets or steaks (about 3/4-inch thick)*
- *Salt, freshly ground pepper, to taste*
- *1/2 cup crème fraîche*
- *1 teaspoon lemon juice*
- *1/4 cup minced fresh parsley*

☐ In a large skillet over medium heat, melt butter, then add garlic and cook 1 minute. Add mushrooms and cook mixture an additional 2 minutes, stirring frequently.

☐ Lay salmon skin-side down over mushrooms, and season fish and mushrooms with 1/2 teaspoon salt. Cover, lower heat and cook about 6 minutes; transfer fish to plates.

☐ Stir crème fraîche into mushroom juices, add lemon juice and season to taste. Stir in parsley and spoon sauce over fish. Serve immediately.

LENTILS WITH FENNEL AND PEPPERS

- *1 cup lentils, picked over, rinsed and drained*
- *2 teaspoons salt*
- *6 tablespoons unsalted butter*
- *1/4 cup minced shallots*
- *1 large bell pepper, diced*
- *1 cup diced fresh fennel bulb*
- *1 tablespoon minced fresh thyme*
- *Freshly ground pepper*

☐ In a saucepan cover lentils with 6 cups cold water, add 2 teaspoons salt and bring to a boil. Simmer, stirring once or twice until just tender, about 20 minutes. Drain.

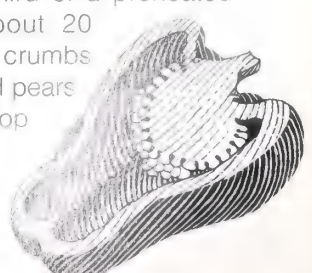
☐ In a medium skillet over low heat, melt butter. Add shallots, pepper and fennel and cook 10 minutes, stirring once or twice.

☐ Add lentils, 1/2 teaspoon salt, thyme and pepper, to taste. Cook until heated through.

HONEYED PEAR GRATIN

- *3 large, firm ripe pears, cored and cut lengthwise in sixteenths*
- *4 teaspoons honey*
- *1/2 cup coarsely crumbled shortbread*
- *4 tablespoons unsalted butter, melted*

☐ Arrange pear slices to overlap slightly in 4 individual gratin dishes. Drizzle pears with honey, sprinkle cookie crumbs over pears and drizzle evenly with butter. Bake on a rack in upper third of a preheated 450°F oven about 20 minutes, or until crumbs are browned and pears are tender. ☐ Top each gratin with a small scoop of ice cream.



YOUR COLLECTIBLES

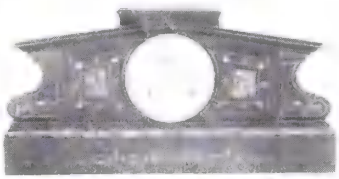
By RALPH and TERRY KOVEL

☐ **My 8-inch-high bronze grouping shows a stag, doe and fawn with a tree. It is marked "Barye" in the front. Should it be polished? What is it worth? —P.G., Old Bridge, N.J.**



Antoine Louis Barye was one of the most famous of the French sculptors who are part of the 19th-century group known as "Les Animaliers." They specialized in small but realistic figures of animals. Barye started working in bronze in 1831 and made hundreds of figures. He was a good artist but a poor businessman. In 1838 he started his own foundry to cast bronze animals but was bankrupt by 1848. His models and casts were given to a creditor who made some inferior editions from 1848 to 1857. Barye made many more bronzes before he died in 1875. His works have been copied and recast many times since. If your figure is original, it is worth about $1,500.

☐ **This clock is so heavy that it must be made of iron. It is black with gold rubbed into the lines that form the decoration. It is 22 inches long and 11-1/2 inches high and is marked "Ansonia Clock Co., Ansonia, Conn." It keeps perfect time. Can you tell me how much it is worth? W.R.R., Rosman, N.C.**



Ansonia is an important name in American clocks. The company was started in Ansonia, Conn., in 1851 by Anson G. Phelps. It was a subsidiary of the Ansonia Brass Company. The company needed new places to sell its brass. The clock firm was so successful that it became an independent company about 1859, and ultimately moved to New York in 1879. Your clock is in a style that was popular from about 1875 to 1920. Bronze and black model clocks were made in Europe and were usually placed in the center of the fireplace mantel. Some such clocks were built with feet or other decoration that allowed them to stand on a shelf or mantelpiece. Less expensive copies were made by American makers from black enamel-painted iron. Many of the clocks had chimes, alarms or bells. The Connecticut name on the label indicates that it was made before the move to New York. The company stopped making clocks about 1930, and all of the equipment was sold to a Russian firm. Black mantel clocks are again popular; yours could be worth about $300.

☐ **Could the light-colored wooden drawers be original parts of my desk? The main part is mahogany, but the top two drawers and the front of the slides are maple, as is the interior. How old is this and what would it be worth? —Mrs. H.N.S., Berwick, La.**



Your desk is in the Federal style that was popular in Ohio and Pennsylvania about 1810. Supplies of special veneers and inlay were not always available in rural areas, so furniture makers substituted local woods. Light-colored maple, especially pieces with the "curly" marking, was often used instead of the more expensive satinwood. The simple legs and knobs on your desk suggest a country origin. It is also possible that the drawer fronts were replaced, but this seems unlikely if the interior is of a matching wood. Your desk is worth about $3,000 to $4,000.

☐ **This platter is decorated with blue designs. The dish is rather gray and has some imperfections. I'm told it is very old and valuable. —R.B.N., Tonawanda, N.Y.**



Your platter is probably a piece of Chinese export porcelain. It is a dish that was made in China, to be sold in another country. The border of the platter is similar to the design on pieces of a known set of export porcelain, made about 1785 for the carpenter on the ship *The Empress of China*. Your platter has a picture of a horse, which is very unusual. Other horses are shown on pieces in the carpenter's set. A platter in mint condition of this quality is worth over $5,000.

☐ **My silver pitcher is decorated with flowers and vines. It is marked "Ball Black & Co." —R.A.E., Phoenix, Ariz.**



Your pitcher is typical of the ornate silver that was popular in Victorian America. Naturalistic motifs were often used, and vines, leaves, trees and flowers appear on many pieces of plated and sterling silver. Serving pieces made for special foods—such as asparagus servers or tomato-slice trowels—were popular. You have a water pitcher. It was practical because the silver kept the water cold. Ball, Tompkins & Black worked in New York until 1876. They were the predecessors to the still-existing store Black, Starr & Frost, Ltd. Your pitcher is worth more than $2,000. ■

For a comprehensive guide covering American silver from 1650 to the present, look for Kovels' American Silver Marks, *published this fall. The Kovels will be appearing on the Discovery Channel every week, beginning this month.*



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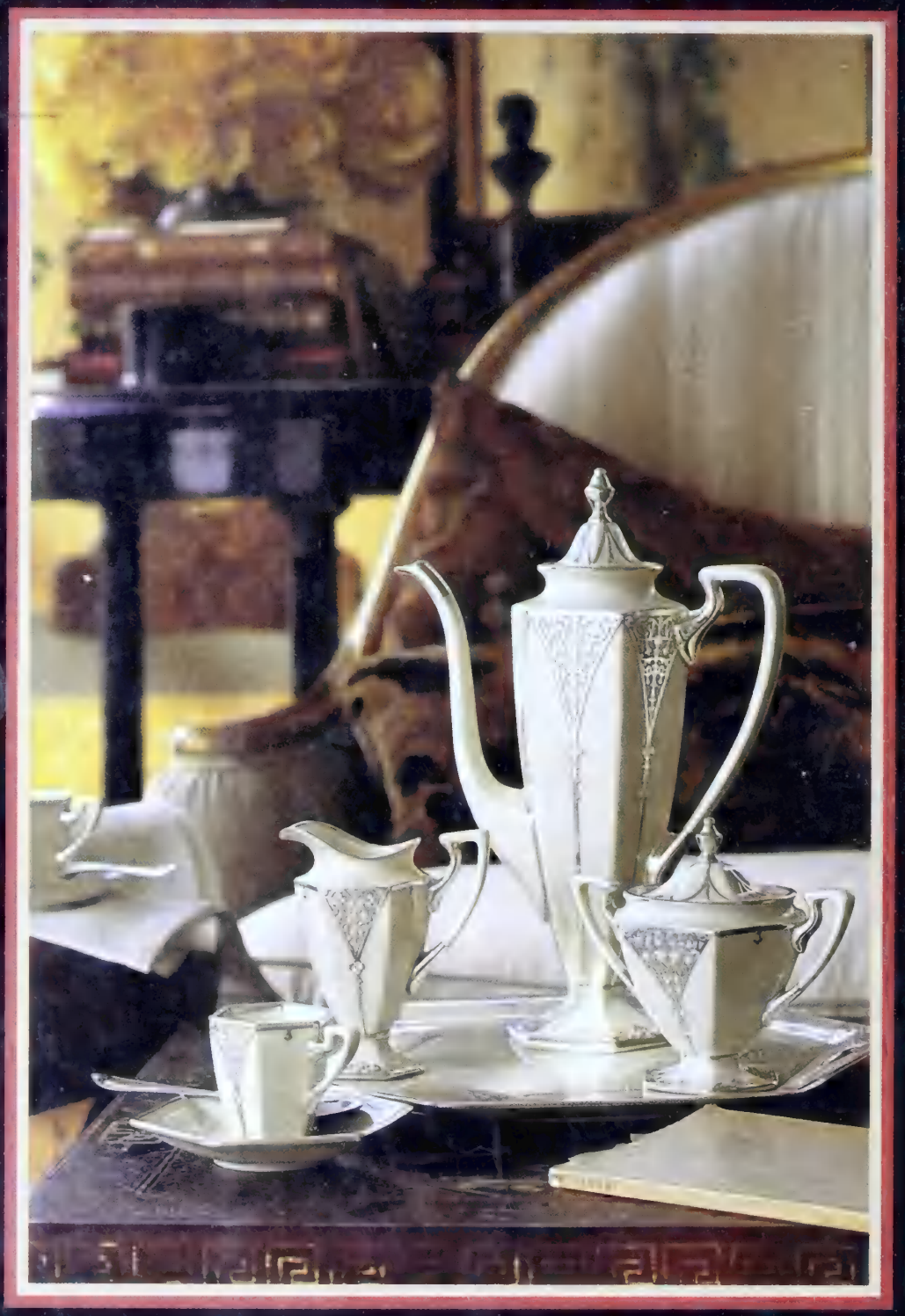


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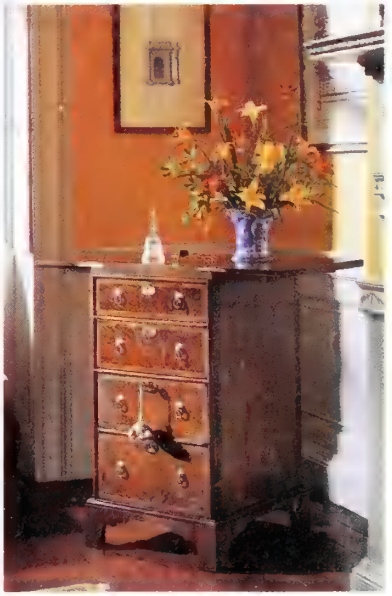


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The Historic Charleston Collection by Baker captures the assured, gracious blending of American and Continental styles borne from the city's halcyon days as a leading seaport. As commissioned by the Historic Charleston Foundation and shown here in one of the city's historic homes, each piece faithfully reproduces the motifs, inlays and line work first accomplished by the city's noted cabinetmakers and now realized with meticulous care by Baker's American craftsmen.





This exclusive Baker collection of living, dining and bedroom designs is available through many fine furniture and department stores. You are invited to write for their names and to send $6.00 for the Historic Charleston catalogue to Baker Furniture, Dept. 670, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505. Showrooms in Atlanta, Boston, Chicago, Cleveland, Dallas, Dania, High Point, Houston, Laguna Niguel, Los Angeles, Minneapolis, New York, Philadelphia, San Francisco, Seattle, Troy and Washington D.C.

Baker
KNAPP & TUBBS

Volume 133, Number 2 February 1990

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COVER PHOTOGRAPH
Instead of a backyard, a pool is one of five outdoor rooms at a weekend retreat in Palm Springs, Calif. For more on this tranquil, welcoming house see pages 80 to 87. Photograph, Elyse Lewin.

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THINKING ALOUD

AS ART DIRECTOR I WANT YOU TO THINK OF HOUSE BEAUTIFUL AS A WARM FRIEND AND COUNSELOR. I WANT TO SEE THAT WE PRESENT BEAUTIFUL ROOMS ON BEAUTIFUL PAGES



BOB MILLER

At House Beautiful, the design of the magazine is an important part of our message. One of the people responsible for our "look" is Art Director Al Braverman. Here, he comes from behind the drawing board to share some behind-the-scenes tales.

—JoAnn R. Barwick
Editor

When I came to House Beautiful four years ago from *Motor Boating and Sailing*, a fellow Hearst publication, some of my friends and associates thought I was making a rather unusual switch—from the great outdoors to the great indoors.

But I felt, and still do, that coming ashore wasn't that drastic a change. With houses, as with boats, you are dealing with prized possessions, highly valued material objects that reflect the style, taste and even the personality of the people who own them or would like to own them.

My job, basically, remains the same: to catch your eye, to grab your attention, to entice you to open up the magazine and not only go inside but *explore* it, to linger over and appreciate each article.

In a sense, I think of myself as an advance man for the editors and writers, giving you a hint, a taste, an anticipation for what they are going to deliver. If you look at one of my design team's layouts and say, "That's interesting. I'd like to know more about that," then I think I've done my job.

The covers, of course, are my first concern, because they are the first thing that creates an impression. If you don't like the cover, if it doesn't command your attention, then all my department's other work, and the work of the editors and writers, is going to be tarnished. My favorite cover since I've been at House Beautiful was a still life—a table setting with fruits and flowers that we used on the January 1989 issue. It was dark but it had rich, sensual colors, blues and burgundies, and to me it suggested a masterwork, a Rembrandt, a fine work of art. It had class—and clout. It did its job and sold more than the usual number of copies.

I suppose that fruits and flowers were quite a departure from my tastes, say, a decade ago, when I was the art director of a magazine called *Sport*, and I chose for the covers portraits of Muhammad Ali and Pete Rose and Tom Seaver and Joe Namath. There was no way to mistake them for fruits and flowers.

But, curiously, my tastes have changed as my occupations, and preoccupations, have changed, and now, working at House Beautiful, I find myself stenciling floors in my own home. I have become conscious of the fact that rooms should have a sense of the seasons, so in the winter I might try to turn the focus on my fireplace, in the summer, on my deck. I use wall decorations and door decorations, Indian corn and gourds for fall, wreaths for winter, flowers for spring and summer. I never did that before.

I am, like so many of you, a collector, a hoarder of things that strike my fancy. I collect whirligigs, teapots and antique toys. My favorite collection is a series of wooden cows that a child could pull along the floor. I used to keep them in boxes, but after about a year at House Beautiful, making layouts that showed how effective collections are as decoration, I brought home a Parsons table we had used as a photo prop and arranged my animals in a Noah's ark formation.

I also collect and frame magazine covers dating back to the turn of the century: *Photoplay*, *Collier's*, *Liberty*. I collect straw hats, which I use to cover my walls, not my head. I also collect souvenir plates that remind me of all the states I have visited, more than 30 of them.

Don't get the wrong impression, though. I still follow football, and I live and die with the New York Giants, but I follow fashion, too. I have learned the difference between Mark Hampton, who is a wonderful decorator, and Dan Hampton, who is a wonderful defensive end for the Chicago Bears, and I now know that they are related by their commitment to excellence.

I hope I have some of that same commitment. I know that it exists among the talented people who work with me on this magazine. The design of every page is important to us. We keep trying to strike a delicate balance. We want to impress—and attract—you, but without overshadowing, without being so strong and obvious that we obscure the beauty of the homes and the furnishings at the heart of House Beautiful.

I want you to think of House Beautiful as a stylish and warm friend, a companion and a counselor. I know that we are presenting beauty. I want to see to it that we present beauty in a beautiful setting. ■

Al Braverman

Al Braverman
Art Director



This Wedgwood china wasn't named after the Queen of England. It was named by her.

Queen Charlotte so loved her cream-coloured Wedgwood she didn't just give it her praise—she gave it her name. By royal decree Queen Charlotte commanded that all Wedgwood creamware would henceforth be known as "Queen's Ware." A china with such a rich lustre and majestic design, it proves inspirational. Especially to those who believe their home is their castle.



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Above: Wedgwood's "Edme" Queen's Ware vase and candlesticks; as well as museum pieces from the Wedgwood collection. Send $1.00 for brochure to: Wedgwood, 41 Madison Ave., N.Y. N.Y. 10010. © Josiah Wedgwood & Sons, Inc. 1988

STYLE BEAT

Up a flight of stairs in an old brownstone, the shop of decorator Harry Schule (seated, inset right, with manager Jose Carlino) is a trove of distinctive Regency, Swedish and Beidermeier antiques. Favorites of Schule and partner Ned Marshall, painted furniture like sofa and bench (*right*) abounds, from $1,600 to $20,000. Also notable: a Syrie Maugham sofa and man-size club chair, superb upholstery designs custom made. 1065 Madison Avenue Antiques, 1065 Madison Ave., NYC; 212–472–8834.



ELIZABETH HATHON



For dog lovers—and decorators—NYC's Bellechasse is *the* source for canine portraits (*right*). If customers miss a favorite breed in owner Joan Peck's large inventory, she will do a special search. From $1,000. At Place des Antiquaires, 125 E. 57 St.: 212–826–6680.



Neoclassical is the watchword from NYC's Winter Antiques Show, a barometer of collecting trends. "It's a reaction to the overdone look we've had in the eighties," says event chairman Mario Buatta. The unique Swedish mahogany chair (*below*), displayed by dealer Garrick C. Stephenson, is a stellar example. Show runs Jan. 19–28; tickets: 212–665–5250.





ELIZABETH HATHON



It's now possible to buy all the elements of the urbane *style français* at retail, thanks to the new store of Jacqueline Coumans and Jean-Charles Morinière (*left*). Stock includes tapestry pillows (*above left*), French gilded hardware, $100–$800, and exquisite trim including plump red tassels, $120 (*above right*). Custom curtain and upholstery design available. Le Décor Français, 1006 Lexington Ave., NYC; 212–734–0032.►



JEFF McNAMARA

MILAN REINVENTS THE PAST



The simplicity of farmhouse furniture is evoked by the faux-oxidized finish of this iron bed from Mondo (*above*). Postmark, 415–243–9780; and Zona, 212–925–6750.



With cantilevered arms, a modern shape, and ease of mobility (it's outfitted with casters), the "Baisity" chair (*right*) by Antonio Citterio is upholstered in leather and paisley. At B & B Italia; 718–784–0211.



Inspired by the disciplined lines of the American Shaker cabinetmakers, Luca Meda's "Porta Finestra" cupboard has an inset glass window (*right*). Shown painted blue at the fair. From Molteni & c. Phone: Unifor, Inc.; 718–706–7575.



Paolo Zani's "Fulvia" rattan armchair for Vittorio Bonacina looks traditional, then zaps you with its skewed asymmetry (*above*). At Modern Living, 213–655–3898; and Postmark.



Designer Laura Griziotti drew on the Italian tradition of fine leather upholstery to create the "Remake" sofa (*above*). Exuding comfort, its deep cushions are filled with down. Matching armchair, footstool, other sofa sizes. Available in white, red, lilac, light blue. By Over BBB. Order from Current; 206–622–2433.

ALL PHOTOS: DANIEL MAYER

STYLE BEAT

SOPHISTICATED TECHNOLOGY PRODUCES FAMILIAR FORMS IN AN ARRAY OF NEW MATERIALS

Developments in Milan send out ripples that influence contemporary design worldwide. Last September at the 29th Salone del Mobile, the Milan furniture fair, the introductions for 1990 took a backward glance. Designers exercised inventive license with every traditional style, borrowing from idioms as diverse as American Shaker and European baroque. Here, HB's picks. Most are available from American sources. Retail prices had not been established as we went to press, so readers should query individual stores.



Vistosi's "Freccia" sconce light by V. Rigattieri (*above*). At Roche-Bobois; 800–635–6640 (in Calif.: 415–626–8613). Zanotta reissues a maple stool designed in 1922 by Fortunato Depero (*near left*). At Modern Living.



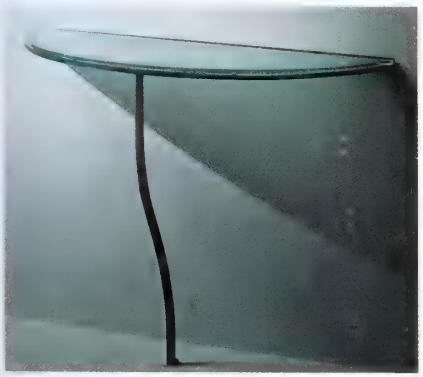
Made of American pine, the "Cenacolo" table by Studio Archirivolto appears at first glance to be quite conventional. But those shapely turned legs poised on gray feet with casters reveal the design's contemporary attitude. From Arkifasem. At Algebra, 215–928–9474; and Postmark.



Franco Bucci's stately table has the lines of a grand European 17th-century piece (*above*). The surprise: It is all porcelain. By Laboratorio Pesaro; 0721–27127.



The "Miss Balu" table (*above*) by Philippe Starck recalls the traditional European pedestal table, but Kartell molds it in modern plastic with a scratch-proof finish. Available at Furniture of the Twentieth Century.



A classic idea reduced to bare bones (*above*): Jasper Morrison's console table with sanded crystal-glass top. By Cappellini, at Diva, 213–278–3191; and Furniture of the Twentieth Century, 212–929–6023.



French designer Philippe Starck does his own take on a classic corner chair with "Jane Paille" (*left*), of beechwood with ebony finish. By Driade, at Furniture of the Twentieth Century.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT

TOWELS MAKE STYLE NEWS

INVENTIVE FASHION DETAILS ARE THE NEWS IN TOWELS DUE IN STORES THIS SPRING



Katja, the Swedish-born designer, is dedicated to a contemporary point of view. Having designed textiles, sportswear and china, Katja has created a bed-and-bath linen collection for Revman. Towels (*above*) show off bold, clean-line graphics: "Stockholm" stripe (hanging second from left, and bottom towel on table), "Modern Times" diagonal stripe (hanging in both black and white, and black and blue), "Aspen Woods," narrow stripes on broad areas (hanging on far right, and top towel on table). All, $16 in bath size. Stores: 800–237–0658.



Towel art: Modernist fields of color, from sky blue to royal, are displayed on "Newport Gardens" (*above*), by architect Robert A.M. Stern for Martex. Cotton, $17 in bath size. Stores: 212–382–5185.



In a nod to the sensual floral motifs she designs for her fashion sweaters, Adrienne Vittadini gathers blossoms (*below*) for "Portico Flowers," a pastel towel of 100 percent cotton. The bath-size towel is $12. For more information and stores in your area, call: 800–841–3336.





Texture shows up as an almost sculptural surface in Palais Royal's flax "Virgile," a jacquard-woven towel with Greek-key border (*right*). In cotton, $65 in bath size. Stores: 804–979–3911.

Trends borrowed from the fashion world lend a stylish fillip to new towel collection Bill Blass captures an anima print, then adds paisley swir (*left*) encircling romantic ro to create "Mistique." This season there are 10 Blass designs for Springmaid, with coordinating bed linens, bat rugs and lacquerware in sel motifs. The "Mistique" towe 90 percent cotton, 10 percer polyester, is $14 in bath size Where to buy: 800–537–011



Even solid towels get a chic twist. "Passementerie" from J.P. Stevens (*above*) bends dressmaker piping into a modish licorice insignia. All cotton, $15 in bath size. For stores near you, call: 212–930–2000.►

ALL PHOTOS: JEFF McNAMARA

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FELINE BY DESIGN





Meow, voyager: S to sea in a green b this contempor folk-art carving (*le* stands about seve inches, $105, from Museum of Ameri Folk Art Book & G Shop; 212–496–29

SYMBOLS OF DOMESTIC COMFORT, CATS A SHOWING UP ON EVERYTHING FROM LA CURTAINS TO CLASSIC FRENCH TO

Cats stand watch on French lace curtains (*above*), in a range of sizes and prices; Rue de France. Free catalog: 800–777–0998. Kits of cats to needlepoint (*right, clockwise*): marmalade cat, $81, ginger, silver tabby, $46 each (post paid). Glorafilia; 609–779–3733.



To market, to market: Cat hooked rug (*below*), $525, is from Mabel's, a NYC shop where chairs, rugs and everything else is emblazoned with witty animal motifs. Catalog: 212–734–3263.



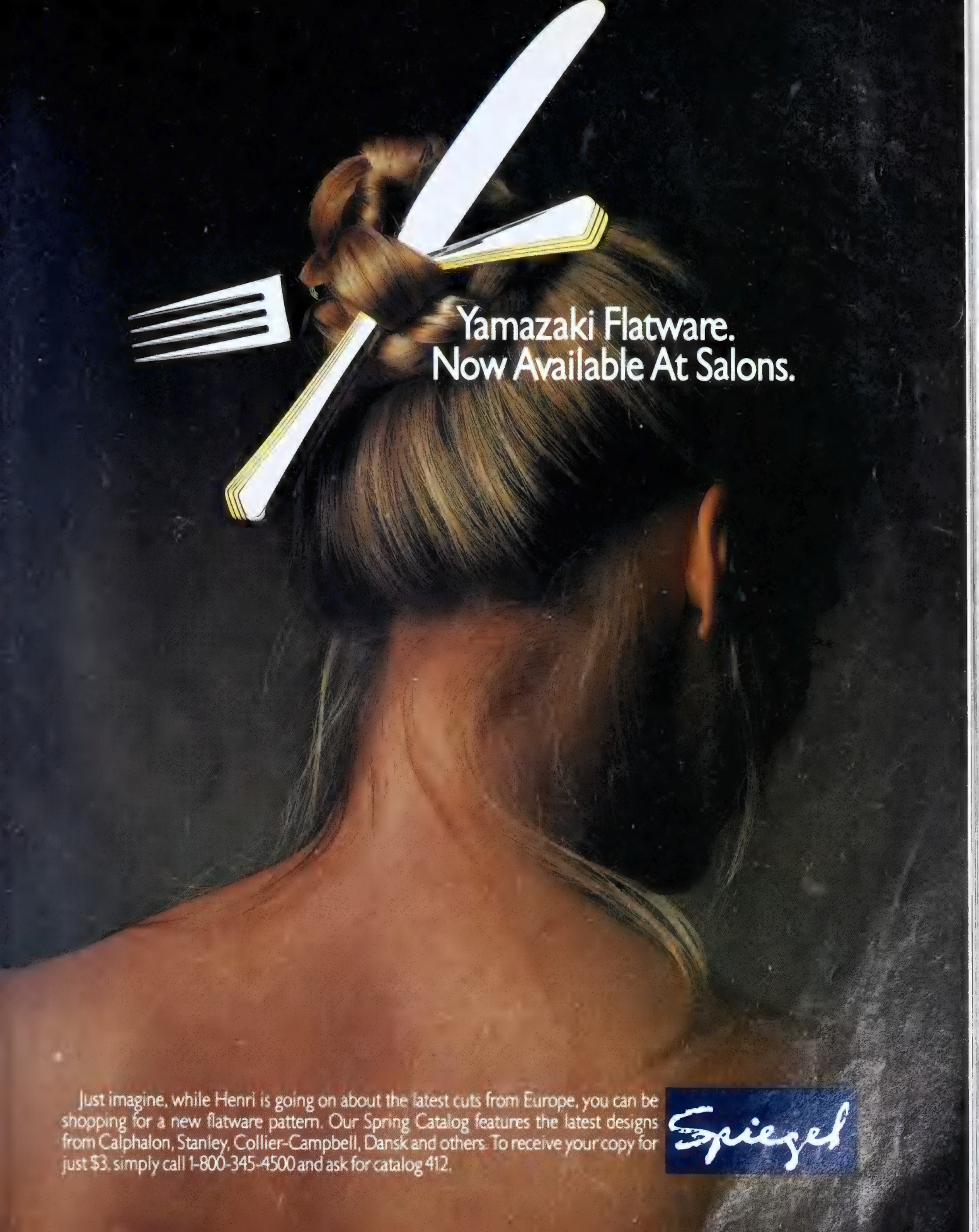
Curious cat (*right*) is a wry detail on cotton toile taken from an 18th-century original by Jean-Baptiste Huet, a famous designer of French Jouy toiles. From Brunschwig & Fils. For where to buy, call AMS Interiors: 203–625–0184.



Fat-cat revue: Seven feline figures line up as a draft-inhibiting doorstop (*below*). Available as a kit, with fabric and instructions, $13.50, or finished, $30.55. Shaker Workshops; 617–646–8985. ■

Editors SALLY CLARK, DARA CAPONIGRO *and* KATHLEEN MAHONEY




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FRESH VISION

HILTON McCONNICO JOLTS US INTO SEEING OBJECTS AND ROOMS IN NEW WAYS



What are we to make of a designer who glorifies the cactus, that most untouchable of botanicals, planting it as a motif on porcelain plates and crystal glasses? And, —what next—he's dallying with the uncuddly lob-, trapping it on decorator rugs and silk fabrics. Roses rabbits would be charming. But prickly plants and staceans? Is this fellow serious?

Hilton McConnico does have his tongue in his cheek, he is the first to say so. But he is also passionately ous about his design work. Much of that passion nes from his determination to shake us up, to jump-t us out of visual complacency.

People have a tendency to generalize and catego-," says McConnico. "When cactus got popular with Santa Fe look, I felt it was ridiculous that everyone uld think of it only that way." So he threw his

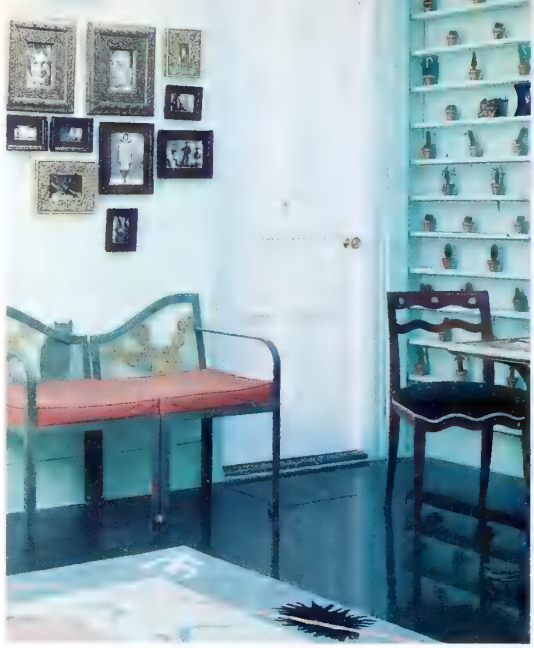
(Continued on page 22)



In a Manhattan showhouse room (*below*), Paris-based designer Hilton McConnico (*above left*) used classic symmetry and a wrap of strong colors to create harmony in a room where disparate elements—cacti and crustaceans, traditional chandelier and contemporary tile floor—come together. McConnico's designs for Daum explore the cactus form on gold-rimmed plates, stemware (*left*) and a square crystal decanter (*above*).



"A LOBSTER DOESN'T BELONG ONLY IN A BEACHFRONT HOUSE, AND A CACTUS IS NOT TEX-MEX. YOU CAN MAKE THEM SOPHISTICATED"



McConnico's metal benches with gilt cactus cutouts intrigue the French, who have dubbed them "western baroque."

DECORATIN
DESIGN

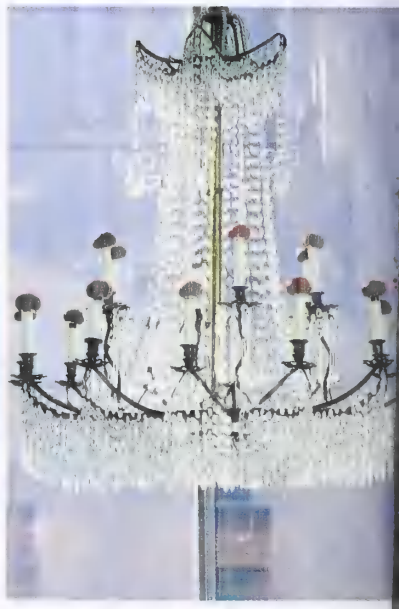
Continued from page 21



To demonstrate the many forms the plant takes, the designer displayed tiny cacti on narrow shelves crafted of rough pine.



McConnico designed bed, table lamp and most furnishings. Available in the United States at Furniture of the Twentieth Century.



Wanting to cut the glare of the antique chandelier, McConnico turned sea urchins into lampshades that cast a peachy glow.

own visual punch, taking the cactus off the range and bending it to unexpectedly sophisticated uses, like the *pâte de verre* stem of a crystal wineglass. A rose on the same glass would be "typical," a word and aesthetic situation that McConnico shuns.

Nothing is typical about Hilton McConnico. Originally from Memphis, Tenn., he has spent half of his 46 years in Paris, pursuing a multifaceted career in which he has designed men's fashions for Yves St. Laurent, scarves for Hermès, sets for 22 films and a painting for a metro station. He has also directed 30 TV commercials and won major awards in France for everything from the art direction of a film to the design of a lamp.

Maintaining the tireless pace with which he sets new challenges for himself, McConnico has recently concentrated on interior design. In three collections for Daum Cristal France he has embellished plates, crystal glasses and bowls with an array of cactus shapes. Then he quite literally gilded the cactus by designing his own collection of metal furniture embellished with sumptuous gold-leaf cactus cutouts.

Last fall, McConnico gathered up the furniture, along with some of his fabric and rug designs, and arrived in New York City to do a room in a showhouse benefitting the American Hospital of Paris Foundation. Visitors who entered the space, which had walls painted the turquoise blue of a swimming pool, were startled, delighted and amused. In this attic atelier, McConnico united wildly disparate items, including 300 miniature live cacti paraded on narrow wooden shelves, and a giant lobster that seemed to scuttle across the rug on the floor.

"I wanted to do a metropolitan lifestyle with things people usually identify with the country or the beach," explained McConnico, adding, tongue firmly in cheek, "This is not Maine."

Drawing on his experience as a set designer, McConnico imagined the space to be a guest room. He brought his script to life with hospitable elements like a big country pine bed. To capture the restful feeling of "walking into an aquatic atmosphere," McConnico painted the room watery blue, then paved the floor in slick gray tile that glistened like water.

The shine on the floor had an aquatic feeling, but the hard surface was not folky," said the designer. In fact, it was the high-gloss tile that instantly set the room's urbane character. So did the metal benches with gold cacti. To frame the view of city rooftops, McConnico hung silk panels of his own design emblazoned with lobsters and sea urchins. The result struck a provocative city-cum-country, surf-and-turf tableau, the kind of unexpected juxtaposition of images McConnico savors. "When you take things out of context, it helps people to look differently at them." As this American designer from Paris keeps proving, the elements of design are open to as many interpretations as we are able to invent. Or, as McConnico likes to say in his soft southern voice, "A cactus doesn't stand just for Tex-Mex." ■

Editor DARA CAPONIGRO
Writer SALLY CLARK
Photographer JEFF McNAMARA

EGANT WAYS TO
HANCE EVERY ROOM
YOUR HOME

BERNHARD T

Your Look

Creating a home of beauty and character is an intensely personal experience. After all, your home is a reflection of your interests, your personality, your ideas about comfort and style. No two homes share quite the same vision for interior design.

How does vision become reality?

Begin with the basics. Do you like a relaxed, put-your-feet-up mood, or do you enjoy a more formal ambiance? Are you attracted to crisp, modern shapes, or do you appreciate antiques? Assess your taste. . . and analyze your space. To focus your thinking, let a cherished accessory su a theme. . . the colors of a painting or of porcelain inspire color selection.

Consider each room you have to w with. If it is compact, you will want to the illusion of space. If it is expansive, could break it up into different areas, designed for a specific purpose. Choo a theme for your home. . . one that ca communicated in the bedroom, the d room, the living room, and elsewhere prepare to bring it all together within context of the Bernhardt furniture yo will select.

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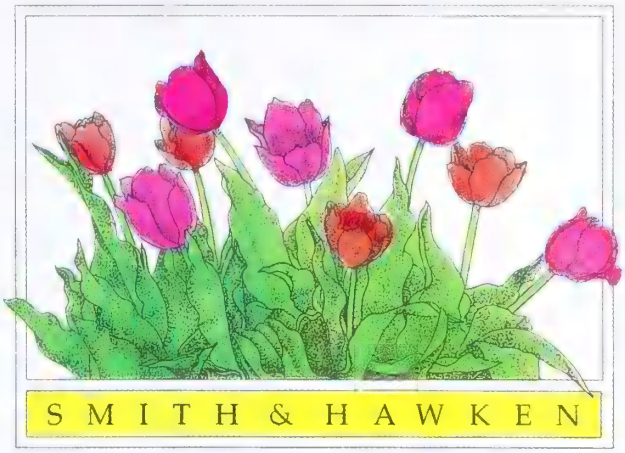
EARTH ALERT



ELIZABETH HATHON

Now available on American shores are creams, soaps and shampoos (*above*) from The Body Shop, an international chain of skin- and hair-care shops with a unique conservationist point of view. Maverick entrepreneur Anita Roddick's chain—begun in 1976 in a tiny shop in Brighton, England—relies on natural ingredients from unthreatened sources. No products are tested on animals. In an industry where packaging is the essence of sales, this manufacturer uses as little paper as possible, most of it recycled. For the handsome catalog (*right*) printed on recycled paper: 800–541–2535. ■

Contributors WENDY BENCHLEY *and* JANE GENIESSE



Smith & Hawken, the garden-supply mail-order firm, recently announced that it had stopped using plastic peanuts to pack orders. Concerned because chlorofluorocarbons (CFCs) are an ozone-depleting by-product of plastic foam production, Smith & Hawken now packs orders with shredded paper—some of it recycled from its daily business—and real popcorn, too.



Barlow Tyrie, makers of teak garden furniture for 70 years, wins kudos from Friends of the Earth, Britain's environmental group, for using plantation wood from Java instead of depleting natural teak forests. Bench (*left*) is two semicircles at $3,148 each. Free catalog: 800–451–7467.



All of the objects in this collection (*left*) are made of ivorine, an affordable plastic made to simulate ivory and often found at flea markets. Real ivory belongs on tusked mammals such as elephants, whose extinction is threatened by use of their tusks for jewelry and knick-knacks. To learn how to support the ban on international ivory trade: World Wildlife Fund, Dept. ZF14, 1250 24 St. NW, Washington, DC 20037.

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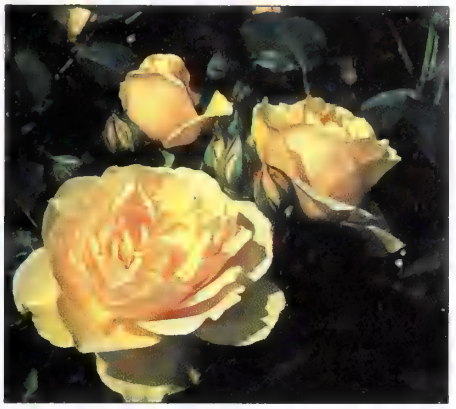
LAURA ASHLEY

HOME

SPRING COLLECTION 1990

GARDEN GUIDE





Flower lovers, here's the best of the newest—for you to order now

By KEN DRUSE

Some things old are new again. New plant introductions for the first growing season of the new decade have taken an old-fashioned twist. Consider the newest roses, for example.

Wayside Gardens steps into the limelight as the 90s begin with their new "old" roses. 'Mary Rose' (*above left*) is reminiscent of a damask-type rose, but with more blossoms on a vigorous shrub. 'Graham Thomas' (*above right*) was named for Graham Stuart Thomas, the British artist and horticulturist who, more than anyone else, has spurred new interest in classic roses. The 'Graham Thomas' has apricot-colored buds that open into bright yellow blooms, their color rare in truly classic roses. This variety has proved very tolerant of hot American summers.

My favorite new rose, 'Heritage,' with many rows of rounded petals, is easily mistaken for an authentic antique. Its shell-pink blossoms form in profusion on robust plants that have few thorns. Best of all, 'Heritage' is wonderfully fragrant, its old-fashioned scent laden with a strong hint of citrus.

More rose news comes from the All-America Rose Selections, Inc. This year's award winner is coral-pink 'Pleasure,' a floribunda rose with myriad hybrid tea-style blossoms on each stem. I also like Jackson & Perkins's Rose of the Year, 'White Delight.' Its creamy-white pointed petals are typical of hybrid teas, though blushed with pink. Meilland, grower of the popular 'Bonica' rose, is offering other carefree landscape roses, including the soft-pink 'Pearl.'

Roses are not the only flowers making news. A red zinnia was one All-America selection: 'Scarlet Splendor Hybrid,' an improved variety with large flowers on a compact plant. Order from Burpee.

More appealing to me, however, is another AAS winner, the 'Summer Pastels' achillea in subtle peach, warm pink, cream and melon shades—a versatile mix for the perennial border. Achilleas are native wildings, which like many other American plants were ignored here at home but recognized abroad for their flower-garden potential. A similarly subtle achillea variety, the 'Galaxy' series hybridized in Germany, will be offered in plant form this year by Burpee.

Among the annuals to grow from seed is a new variety of gomphrena. You may know gomphrena as the usually magenta-colored 'globe amaranth' so popular in dried-flower arrangements. But under either name it is an easily grown plant that blooms for months, tolerates adversity (including some shade and drought) and keeps its color when dried. New colors are no longer headlight bright. Look for the dusty-lilac-colored gomphrena 'Lavender Lady,' which produces a one-and-a-half-inch flower on a two-foot plant. It joins the 'Strawberry Fields' gomphrena as a fabulous addition from Park Seed.

Park is also bringing out the 'Yellow Stuffer' tomato, which looks like a deeply lobed yellow pepper, though its taste is pure tomato. The fruit's thick "walls" make it perfect to fill with your favorite salad.

More news about edibles comes from The Natural Gardening Company. Prestarted "Upstarts" gourmet seedlings, organically grown, are available now. You can order container gardens, garden-ready basil varieties, tomatoes, alpine strawberries, melons, summer squash and more, all in flats.

Whether your focus is flowers to pick, ornamental shrubs to enhance the landscape, or fruits and vegetables to harvest, one piece of advice covers all: Write for catalogs now and order early. ■

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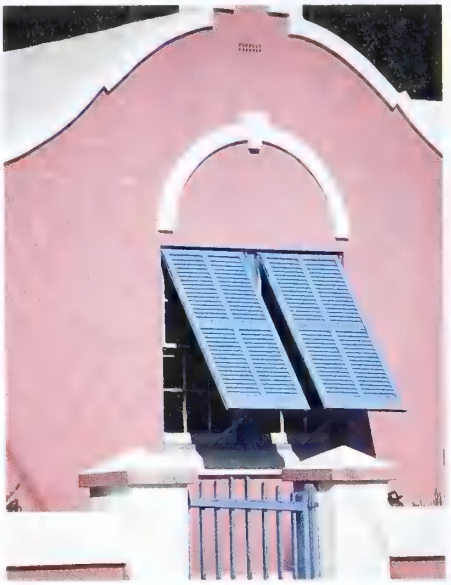
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TRAVEL

BERMUDA'S COLORFUL HERITAGE

FAR MORE THAN PINK BEACHES AND RESORT HOTELS, BERMUDA HAS A HISTORY THAT IS PART OF OUR OWN

By SANDY SHEEHY







A cottage in Mullet Bay, St. George's (*above left*), and a detail of the John S. Darrell Building in Hamilton (*above right*) illustrate the exuberant colors and whimsical details so typical of Bermudian architecture. *Right:* The town of St. George's, Bermuda's original settlement, and its harbor. With its small cottages set on narrow, winding streets, St. George's feels just like an English village.

Washed by the warm waters of the Gulf Stream, Bermuda curves like a beckoning finger about 600 miles off the Carolina coast. Made up of many small islands and seven large ones, all so closely set they seem like one, this northernmost outpost of the Atlantic's atolls sprouts from a submerged (now extinct) volcano. Islet-dotted bays and sounds interlace the gently hilly land, leaving no spot more than a mile from the water. Although Bermuda is 21 miles long, it has only 20 square miles of terra firma.

In 1609, colonists bound for Jamestown were shipwrecked on Bermuda's uninhabited shores. Three years later, they returned to settle. Over the following centuries, Bermuda's isolation and its mild climate have produced a culture and ecosystem that are neither American nor British nor West Indian but an intriguing blend of all three. Many of the islands' nearly 60,000 residents are prosperous, well-educated, friendly and almost unnervingly polite. Even small cottages are freshly painted. The landscape is virtually litter-free. The heart-wrenching poverty so common in the Caribbean is absent.

For generations, pink sand beaches, verdant golf courses, well-run resort hotels and duty-free bargains in china and crystal have drawn visitors to this oldest of Britain's self-governing crown colonies. What makes Bermuda unique, however, is not so much these obvious amenities as its distinctive traditions of architecture, furniture design and landscaping, and the carefully documented and often startling perspective these offer on our own country's early history.

The best time to explore such subtle pleasures is during late winter and early spring, when Bermuda blossoms into one huge garden. Rains interspersed with limpid sunlight, a total lack of frost, and daytime temperatures that hover from the middle 60s in February to the low 70s in April combine with the horticultural zeal of Bermuda's inhabitants to produce flourishing tropical blooms and oversize varieties of English flowers. Four-foot-tall snapdragons, nasturtiums the size of petunias, and roses as big as bread-and-butter plates thrive chock-a-block with hibiscus, oleander, fragrant ginger and birds-of-paradise. Graceful Norfolk pines, flame-colored poincianas, palmettos, orange trees and towering palms flank drives and shade doorways.

In the grounds surrounding the grand houses of Bermuda's mercantile, shipping and banking dynasties, this eclectic mix of flora is arranged in English estate style, producing a pleasing incongruity that is uniquely Bermudian. But even the most modest houses boast gardens, and their tidy flower beds are usually visible from the road.

The houses themselves rival the blooms. Grand and small alike, they are built from the limestone that makes up the islands. Blocks of Bermuda stone, as it is called, are covered with stucco, then painted either white or bright pastels—egg-yolk yellow, key-lime green, oleander pink and intense ocean blue. Details like shutters and the interiors of porches are often painted in equally strong contrast—turquoise set off by coral, salmon by azure.

(Continued on page 38)

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BERMUDA'S COLORFUL HERITAGE

Continued from page 34

Bermuda's distinctive architecture—an engaging adaptation of 17th- and 18th-century English country house and cottage style—has remained relatively unchanged over the centuries. The brilliantly white stepped roofs are formed of overlapping slices of Bermuda stone, plastered, then coated with lime, which helps purify the rainwater that runs down a channel into a cistern under the house. (Bermuda has no fresh surface water.) Many houses sport butteries off to one side. Before the advent of refrigeration, these little square towers, with steep, pyramid-shaped roofs topped by round or diamond-shaped finials, were necessities; now their function is largely decorative. But the pretty peaks topping chimneys have a practical purpose: They cut down the howl of occasional blustery winds.

Spring House and Garden Tours

Other Bermudian architectural idiosyncracies reflect the hospitality intrinsic to the islands' culture. Bermuda's "welcoming arms" staircases, flared at the bottom, and its Oriental-looking moon gates, rising in tall stone circles from garden walls, draw the eye from the public space to the private, inviting the visitor to share what lies within. During April and early May, you can do just that by joining the annual Open Houses & Gardens Tour hosted by The Garden Club of Bermuda. Each Wednesday afternoon (except during Easter week) a different set of three or four fine houses is open to the public from 2 to 5 P.M., offering a rare glimpse of the private Bermuda. The $7.50 admission fee goes toward public plantings and horticultural scholarships.

Although tourists are warmly received, these house tours are most popular with the local gentry. Dressed in bright spring woolens and sturdy shoes, they travel from house to house in flocks, pulling out little notebooks to jot down gardening and decorating hints. Docents are everywhere, men and women alike occupying themselves with petit point while waiting to expound on a house's distinctive virtues: a superb collection of Bermuda-made antiques, landscaping that takes advantage of a stunning ocean view, old Bermuda roses. Some of the houses were built in recent decades, but many date from the 18th and 19th centuries.

Some of Bermuda's most interesting old houses are open throughout the year, thanks to the Bermuda National Trust and to various government and private preservation groups. The National Trust on its roster carries 57 properties from cottages to nature preserves. One of the most remarkable is Verdmont House. This spacious early-17th-century house sits on a hill in Bermuda's midsection, about five miles from Hamilton.

Most historians agree that Verdmont was built for John Dickinson, Speaker of the House of Assembly from 1707 to 1710. Because his descendants shunned modern conveniences, the house remained virtually unchanged for 300 years. When the Historic Monuments Trust, a predecessor of the Bermuda National Trust, bought Verdmont in 1951, it undertook a painstaking restoration, then furnished it with some of the finest antiques in Bermuda. The nursery is especially enchanting with its canopied cedar crib and collection of 18th- and 19th-century dolls and toys. The family portraits hanging in the living room and parlor were painted by John Green, a Philadelphia Loyalist who married one of Dickinson's granddaughters. As judge of the Court of Vice Admiralty during and immediately after the Revolution, Green decided the fate of the cargoes of American ships seized by privateers. One such prize, a coffee service intended as a gift from Napoleon to James Madison, resides in one of Verdmont's china cabinets.

Many of Verdmont's local antiques were crafted from Bermuda cedar. Since a 1947

(Continued on page 43)

ISLAND INFO

- **Bermuda brochure:** For a free copy of ***"Sightseeing in Bermuda,"*** call the Bermuda Tourism Department (800–BERMUDA). The pamphlet lists hours of major National Trust properties, and has a schedule and map of properties on the Open Houses & Gardens Tour.
- **Lodging:** The main house at ***Horizons and Cottages*** (800–468–0022), a member of Relais & Châteaux, is 400 years old, with lovingly restored public spaces, and guest rooms furnished with Bermudian antiques. ***Newstead*** (800–468–4111) is a compound of gracious 19th-century houses along with newer suites. ***Lantana Colony Club*** (800–468–3733), Bermuda's oldest cottage colony, is set on Somerset Island in a 21-acre garden complete with two croquet lawns. Accommodations at all three inns range from about $180 to $280 for two, including breakfast and dinner. Each offers dine-around privileges at sister properties. The inns take personal checks, not credit cards.
- **Getting around:** Since rental cars are forbidden by law, most people use motor scooters, which run about $25 per day. Bermuda's buses and ferries are clean and reliable; taxis will take you where buses won't. Or consider hiring a cab and guide for a half day—well worth the $20-per-person fee.



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BERMUDA'S COLORFUL HERITAGE

Continued from page 38

blight almost wiped out this spicy-scented subspecies, strict laws have protected these trees. But for more than 300 years, their russet wood was the main material for flooring, paneling and furniture. Like its architects, Bermuda's cabinetmakers developed their own variations on English and American designs. Queen Anne highboys wore skirts carved in a hook design resembling ocean waves, and their back feet faced forward rather than turning toward the wall. Beds and cribs featured circlets from which mosquito netting could hang. Some beds had posts of elaborately carved—and expensive—mahogany at the foot, where they were clearly displayed, and posts of plain cedar at the head, where they could be concealed by side draperies.

Bermuda's Oldest Settlement

With its own collection of fine local antiques, Tucker House is another outstanding National Trust property from the same period. Set at the far east end of Bermuda in the middle of St. George's, it was the center of political and social life during the 17th and 18th centuries. Its most famous occupant, Henry Tucker, was president of the Governor's Council during the American Revolution. Joseph Hayne Rainey, the South Carolinian who became the first elected black member of the U.S. House of Representatives, rented the Tucker House kitchen for use as a barbershop during the Civil War.

Seeing St. George's properly takes a good half day but is well worth it. With names like Needle and Thread Alley and Aunt Peggy's Lane, the winding little streets reward explorers with scores of well-tended and still-inhabited 300-year-old houses. Fragrant with cedar, St. Peter's Church dates from the 17th century; Bermudians still gather here on Sunday to kneel on needlepoint cushions in square family pews. Unlike Williamsburg, Va., this historic district is a functioning town. In fact, the most remarkable thing about St. George's is the comfortable way in which 17th and 20th centuries coexist. True, a few people in period costumes demonstrate old printing presses and put giggling tourists in stocks, but any historical hokum is mercifully unobtrusive.

Two blocks from Tucker House, The Confederate Museum, once the Globe Hotel, depicts the remarkable story of Bermuda's involvement in the War Between the States. The South was desperate for arms and ammunition; England was desperate for cotton. Bermuda was the transshipment point. Fast, shallow-draft Confederate blockade runners dashed to the island port,

(Continued on page 103)



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INSPIRED REMODELING

WINDOW TRANSFORMATIONS

New windows can dramatically change the look of your home, turning dim rooms into light-filled spaces and adding architectural style where none may have existed



New windows expand the view and point up the traditional beauty of this Kings Point, N.Y., remodeling designed by Glen Fries Associates.

By JUDITH TROTSKY

Windows are waking up the design world. Everybody is talking about them. In fact, says New York architect Walter Chatham, "one of the main forms of expression in architecture today is the way in which windows are used." And Meredith, N.H., architect Christopher Williams agrees. Window design and location, he says, "have everything to do with the success or failure of a building."

Where windows are concerned, success is more readily attainable and less costly now than ever before. The reason? Ever-accelerating advances have made affordable stock windows available in choices once possible only with expensive custom manufacturing. That doesn't mean all window problems are easily solved, however. A great many decisions still must be made. For example, you may have to sacrifice a view for privacy. Or you may crave natural light but find that added sunshine will bring too much warmth.

Solutions of Style

The window industry provides many enticing style possibilities. For example, we have come to think of great sweeps of glass as the hallmark of contemporary design. But what if you have a traditional house? The answer: You *can* have one without sacrificing the other. The renovation pictured here shows what you can order from a window manufacturer's catalog.

New York City architect Glen Fries designed what is virtually a wall of glass at the rear of this Kings Point, N.Y., house. He combined a series of transom, hopper and double-hung windows, then completed his design with French patio doors. He achieved a traditional feeling in his window and door arrangement by specifying wood with the multipaned look of true divided lights.

Today's window technology means that you can take advantage of what's new without compromising the architectural integrity of something old. If you are *replacing* windows, your choices will not only involve style but also price, energy efficiency and maintenance. If you are *remodeling*, you'll also have to consider window size and location. General principles exist, of course, but how they are applied depends on the needs of each site. Your own taste—plus local building codes—will govern.

Do you want your windows to emphasize, modify or play against the architectural style of your house? Most architects advocate respect for period and style, but Walter Chatham warns against rigidity. "The character of the house should guide your choice of windows," he says, "but if the house lacks character entirely, you can compensate—through the windows you choose."

Other factors apply, among them your budget. True divided lights may be historically correct in some houses but, for example, 6-over-6 windows cost about 25 percent more than windows whose snap-in muntins approximate the same effect. Clearly, a compromise is in order. "Six-over-one may be a good solution," says Chatham.

While builders as well as architects traditionally borrow from earlier times, style is a perennial by-product of manufacturing capability. Those small 12-over-12 panels of glass prevalent in the windows of Early American homes were all that was possible then. As processes improved, 8-over-8 and 6-over-6 glazing came into use, and in the heyday of Victorian and Queen Anne architecture, the large panes of 2-over-2 and 8-over-1 windows began to appear.

Consider Shape, Size and Scale

In your choice and placement of windows scale is largely a matter of common sense. You probably wouldn't install large expanses of window glass in a small Colonial style house, for example. Because of the surfeit of shapes and styles available in stock

(Continued on page 46)

TOM YEE



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WINDOW TRANSFORMATIONS

Continued from page 44

window sizes today, some designers decry what they see as technology-induced excess. There are fanlight windows, eyebrows, oriels, bays—all in standard sizes. But don't go overboard. Be sure to use special shapes only with careful attention to placement, detail and period.

Another visual element to consider is the subjective one. That was the challenge faced by New York City architect Laurence Tamaccio in a Ridgewood, N.J., house. His client wished to turn a greenhouse and porch into a year-round breakfast room and connected family room that would retain a porchlike outdoor feeling.

What he chose was a row of 11 true divided-light double-hung wood windows along the entire perimeter, plus four French doors that let light flow all the way through the space. Although design of the room "is basically about windows," says Tamaccio, winter and summer comfort have been preserved through the use of movable energy panels. These replace the double-insulated glazing that would compromise the narrow-muntin look this design required.

Whatever the design, appearances are important. Trust your eye. What you want most of all in redoing your windows is visual harmony. This means that the position and size of window—and door—openings should be aesthetically satisfying.

What About Your Views?

Having something pleasing to look at—and a good way to see it—is not only an important amenity, it can also be a valuable improvement. After all, you probably won't move your house to take advantage of the view, but you can certainly upgrade your window schedule to create greater access to what is happening outdoors. In his Kings Point project, architect Fries opened the master bedroom to the rear garden by enlarging window openings, a composition that mimicked the window treatment in the living room just below.

Taking advantage of a view also means thinking of a picture in motion. Boston architect Douglas Lemle suggests exploring "how you are continuously connected to the outdoors. It's not just a view but also the sequence of what your eyes are focusing on" as you move through your house.

Planning for a view means you'll want to do some advance thinking about furniture arrangements. What will you be able to see from where you sit—or stand? And at what time of day? In Tamaccio's project these considerations were important in the living room, where French patio doors topped with circle heads flanked the fireplace. Seating

design took advantage of daytime garden views and nighttime fire watching.

Expanding your window treatment not only stretches your views but also increases the volume of natural light entering your home. Sunshine can become an architectural element in itself, creating a fascinating play of shadow and light. "The effect of the light from skylights can be spectacular," Lemle maintains. Bigger is not necessarily better, he cautions. Too much light can create glare. Installing a small skylight in the corner, rather than a large one in the center, of a room bounces light off corner walls in a way that can be more effective.

Design professionals suggest placing windows on two walls of a room and making sure the glass area adds up to at least 10 percent of the floor area. These are guidelines. From an energy standpoint, you'll have to take climate into account—along with the direction of the light. West-facing windows tend to produce a lot of heat, for example. The general rule is to "reduce the amount of glass on the side of the house that's most exposed to heat gain," advises Jesse Stevens of the Rolscreen Company, manufacturers of Pella windows.

The choices you make should certainly reflect the style of your house and its site, but more significantly, they should reflect what is important to you. If it's the view and the best one is west, there are ways to counteract the exposure: window shades, exterior awnings, roof overhangs, even trellises. Also, placing windows high up on a wall can "light a big area with a small amount of glass," notes Walter Chatham.

Windows for the 90s

The energy panic of the 70s led a lot of homeowners to take the drastic step of ripping out wood windows and replacing them with double-glazed 1-over-1 styles framed in vinyl or aluminum. These had the added advantage of being no-paint, thus no-maintenance, designs. Claiming both better insulation and visual values for their product, the wood-window industry fought back. Today, wood windows are available with vinyl or aluminum exterior cladding, or are treated with hardy paints that last indefinitely. You can also buy all-vinyl or all-aluminum windows, of course.

The realm of energy conservation has experienced a number of advances since the 70s. A great many plausible choices now exist. While some homeowners still opt for narrow muntins that support only single-thickness glass—with storm windows or energy panels that can be added seasonally, as needed—others prefer the ease and efficiency of double or triple glazing.

There is also a choice between a reflecting low-emissivity (low-E) coating, argon gas injected between the layers of glass, or a window that makes use of both. Industry experts say that low-E glazing has an R3 value, while windows with both low-E coatings and argon gas perform at R4. That means four times the energy efficiency of single-thickness glass.

New high-tech products may not be the only answer to today's energy needs. Architect Williams's New England practice often requires him to provide natural summer cooling. The proper placement of specific types of movable windows can accomplish this. "Casements direct ventilation just as sails do," he says, "to the point where breezes can actually be *made* to flow through a building."

Ultimately, as with all design questions, decisions about windows are often a compromise between what looks good from the inside out—and what you want those outside to see. Before you buy anything, it's wise to compare the products of various window makers—and ask for expert assistance. "Specifications vary from manufacturer to manufacturer," cautions Laurence Tamaccio. "You can't ask too many questions."■

WINDOW DRESSING

To the uninitiated, technical window terms can be confusing. Here, some of the most common ones are defined:

Awning window: a window sash that opens out at the bottom

Casement: a window sash that swings open at the side

Double-hung: a window with two sashes, both of which move up and down

Energy panel: a single sheet of removable glass that fits into a pregrooved window frame

Hopper: a sash designed to tilt inward at the top

Lights, or lites: individual panes of framed glass set within windows or doors

Mullion: the vertical post between two side-by-side windows

Muntin: the horizontal and vertical elements that divide the lights. Snap-in muntins are removable dividers that fit over single sheets of glass to simulate small panes

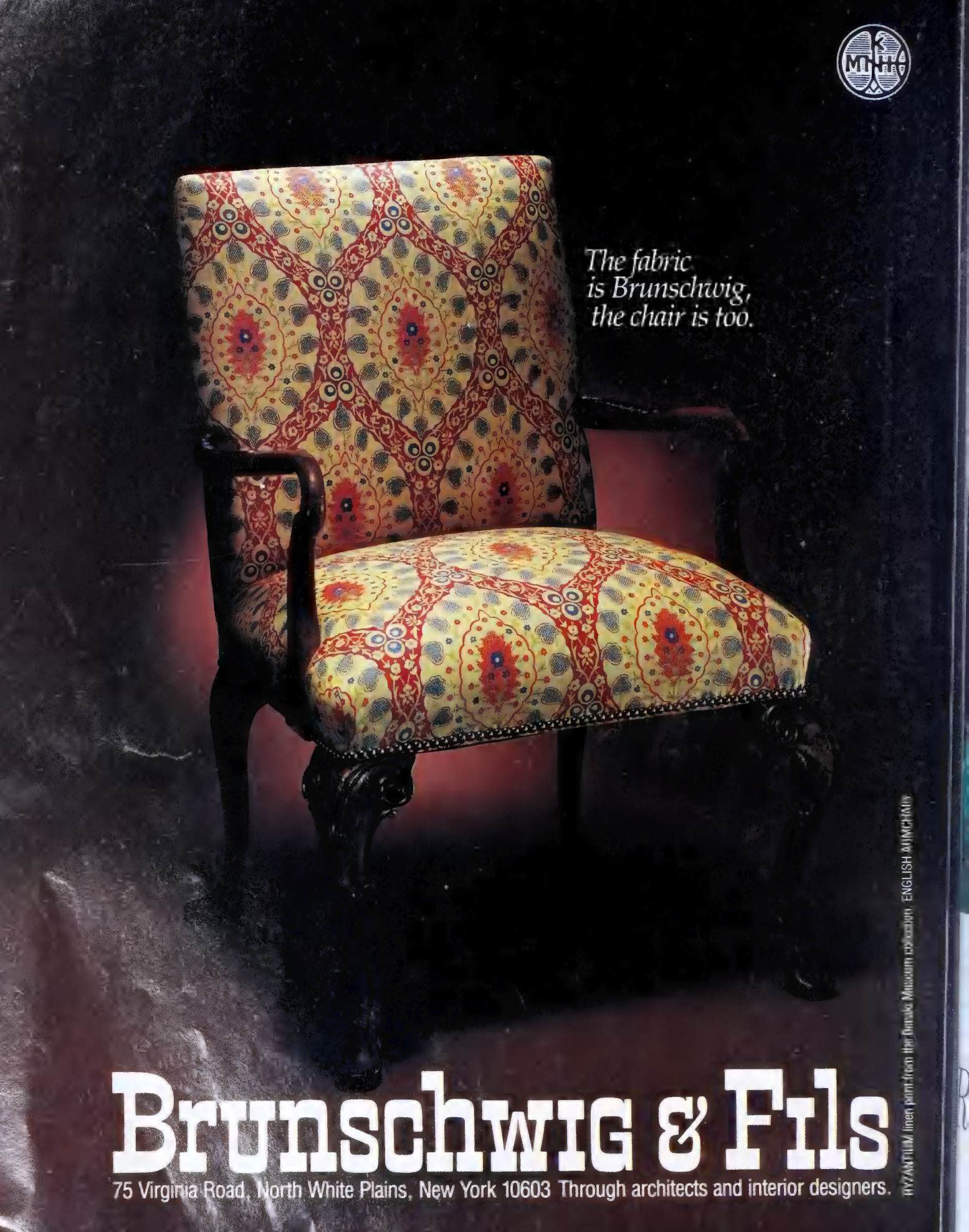
Oriel: a bay window with an architectural element beneath it, usually found in an upper story

Sash: the part of a window that moves up and down

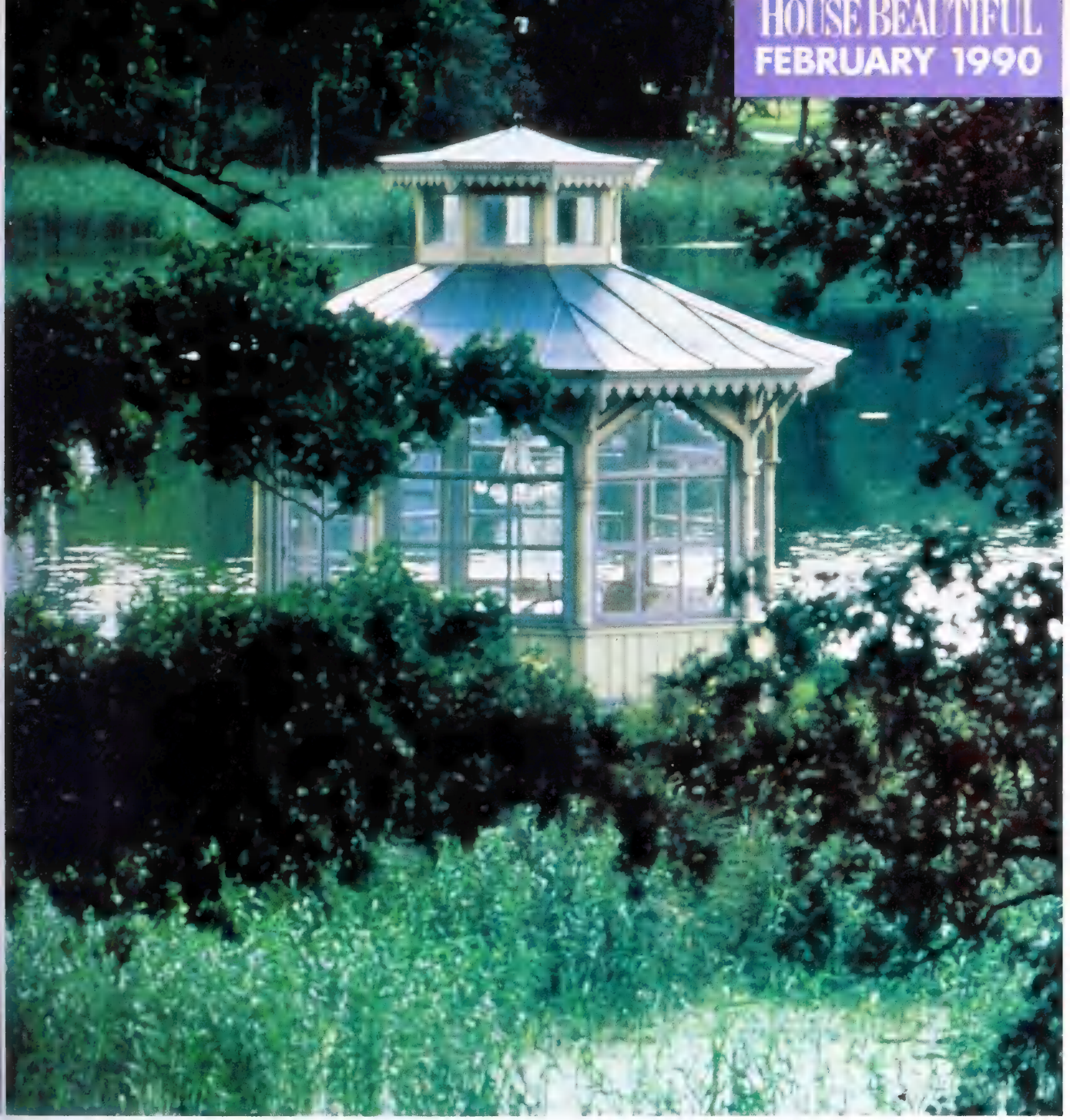
Transom: one window placed directly over another window or a door.

Judith Trotsky's articles have appeared in Changing Times, Homeowner *and* The Wall Street Journal. *She wrote "Welcome-Home Fences" for HB October '89.*




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HOUSE BEAUTIFUL
FEBRUARY 1990



Separate little outbuildings, which have delighted homeowners since ancient times, are enjoying yet another renaissance today. Gazebos, conservatories and even small freestanding offices are adding a playful note to more and more backyards ▶

Romantic Garden Houses

Miniature buildings please the child in all of us, satisfying the longing to escape from the everyday world

HERE AND OPPOSITE: KARI HAAVISTO

Small garden buildings, a delightful architectural extra we are seeing in increasing numbers these days, are universally appealing. Who can forget the hours spent hidden away in a tree house? Or escaping to a backyard encampment that was just a blanket over a clothesline? To a child these are faraway places where daydreams and storybooks come true. Gazebos and follies are grown-up versions that satisfy the same need. Watching a sunset over the meadow or listening to the endless lapping at the lakeshore from a tiny enclosure fills one with a special serenity. Even a prefabricated gazebo on a half-acre lot can work this magic.

People have been placing outbuildings in their gardens for thousands of years. The Greeks and Romans dotted promontories and pinnacles with tiny temples. The British countryside is rich in follies dating from the 18th century through the Victorian period, when Americans followed suit. In addition, we mustn't forget the Scandinavian *lusthus* and the Japanese teahouse.

Yet through most of the 20th century this playful tradition was lost. Neither Bauhaus modernism nor postwar design encouraged the addition of small garden houses on a property. Then suddenly, in the past few years, a combination of nostalgia, affluence and emphasis on home life has brought the small garden house back into being. Instead of adding a room to an existing house, people have begun to build a separate office or guest suite or tiny tea-for-two pavilion—a place that not only lends itself to the intended use, but also becomes a punctuation mark on the domestic landscape.

A good example is the 180-year-old two-room summer kitchen that Ira Howard Levy moved from Pennsylvania to his property in northwest Connecticut (*see next page*). Levy said that the building cost him less than a fine antique table would have. ►





Preceding page: **A lakeside *lusthus* gazebo in Sweden. A garden cottage (*above*) inspired by English Victorian outbuildings is by landscape architect Nancy Taylor and architect Kenneth Dowd of Innocenti-Webel. Designer John Saladino furnished the cottage as a delightful teahouse (*opposite*).**

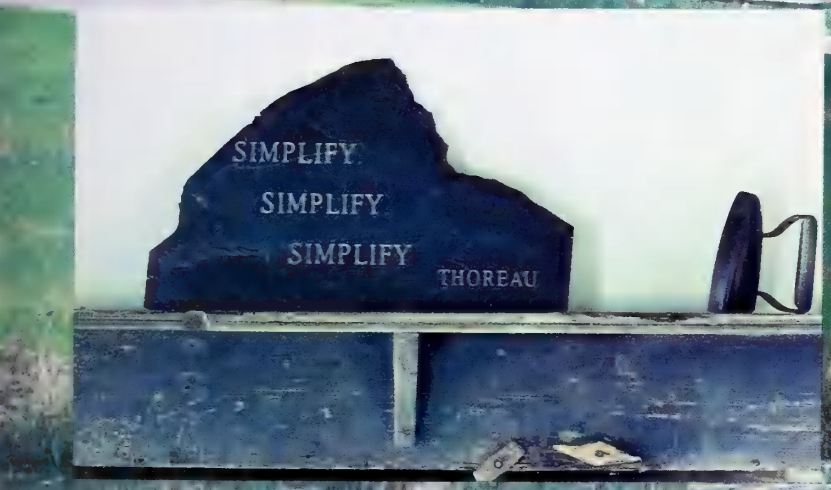
This pavilion at Harristown House in County Kildare, Ireland (*left*), is an early example of the rage for chinoiserie that swept 18th-century Europe.

Photograph (*left*) © 1989 by George Mott from *Follies and Pavilions: England, Ireland, Scotland, Wales* by George Mott and Sally Sample Aall. Published by Harry N. Abrams, Inc., New York. All rights reserved.


YOUR GARDEN







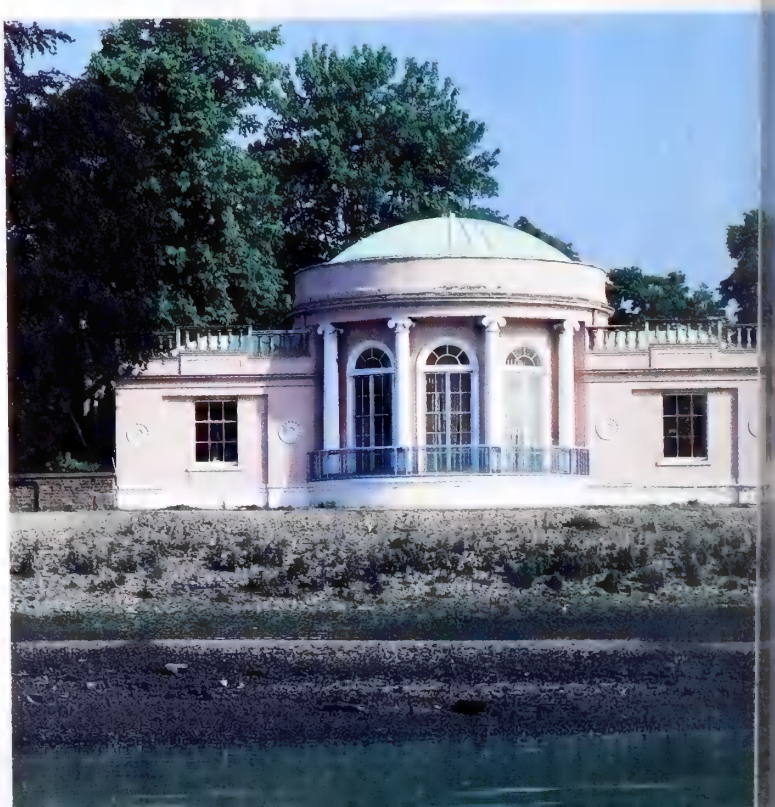
"You can buy an entire old building for the price of a good Queen Anne candlestand"



HENRICI AND

Owner Ira Howard Levy moved this 1803 Lehigh Valley, Penn., summer kitchen to his property in the northwest corner of Connecticut. The interior is completely authentic in details, materials and color, and he furnished it with Shaker simplicity.►

These diminutive buildings are often pure magic as architects through the ages have let their imaginations run free



The enchanted pagoda (*above*) is a *lusthus* beloved of Scandinavians, who use them to catch the last rays of the midnight sun. Most *lusthus*es were built between 1880 and 1910.



COOKIE KINKEAD

As he was decorating his house Ira Howard Levy, a designer and executive at Estée Lauder, knew it needed "definition in the landscape," and he was considering a gatehouse, a sculpture, even a barn. In his parklike setting of rolling hills, he felt the house, a Neo-Palladian, needed "a juxtaposition to provide a sense of scale." Once purchased, the two-room building he ultimately found (*see preceding pages*) still had a long way to go, in more ways than one. First the pieces were numbered, disassembled and loaded on a flatbed truck. Capable New England craftsmen were then found to reassemble the pegged post-and-beam building. It is now a study, a retreat for the owner, and an occasional lunch spot with friends.

Most new garden houses are truly new, however, and architects use them as an opportunity to let their imaginations take flight. When the owners of the Fisher Vineyards in Sonoma County asked architect William Turnbull, Jr., to design a pool for them, he let his playful nature take over. The white-painted latticework gazebo is part of an elaborate "water play" for two swimming pools. The deck and pools are on two levels, and water in the upper pool is piped up over the gazebo roof to cascade down into the lower pool. Turnbull describes the composition casually as "a California version of Villa d'Este on the cheap." ►

At Syon Park in England, the Pavilion (*opposite, below*) displays the elegance and sophistication follies had attained by the 19th century. The Duke of Northumberland commissioned it in 1802.

A latticework pavilion is set in the lushness of Sonoma County at the Fisher Vineyards (*above*). It was designed by architect William Turnbull, Jr.

FOR MORE DETAILS,
SEE PRODUCT INFORMATION

Photograph (*left*) © 1989 by George Mott from *Follies and Pavilions: England, Ireland, Scotland, Wales* by George Mott and Sally Sample Aall. Published by Harry N. Abrams, Inc., New York. All rights reserved.

One of the pleasures of contemporary life is sky-view dining—especially in a year-round greenhouse in your own city backyard

True plant lovers covet a greenhouse. It's the first entry on their wish list. Stretching the growing season, forcing the bulbs, keeping plants flowering in winter call for controlled light, humidity and air—demands too great for an ordinary room. It is a struggle that mankind has been grappling with for ages. Archeological evidence shows that "forcing houses" were popular in ancient Rome.

When gardener Jeane Eddy moved from a suburban estate in Oyster Bay, N.Y., into Manhattan, what she missed most were the sunny afternoons she had spent in her Long Island garden. Her city brownstone had a small backyard that gave her the idea of combining two of life's pleasures in one addition—gardening and dining under the sky.

Architects Bausman-Gill designed for her a glass-and-steel pavilion styled like a traditional greenhouse. With the storage afforded by a large armoire on each of the end walls, the outdoor room took on its several functions. One of the cabinets holds the garden tools, flower pots and planting materials of a potting shed. The identical cabinet on the opposite wall holds china, table linens, vases and all the appurtenances for entertaining. Either way, this city dweller can spend happy days at two of her favorite pastimes. ►



HERE AND OPPOSITE, TRIA GIOVAN



Manhattanite Jeane Eddy sets the table for an old-fashioned afternoon tea (*above*) in the greenhouse-dining pavilion attached to her brownstone (*opposite*).

A Georgian garden pavilion (*left*) shows a Dutch design influence. Carefully preserved by its owners at Alkerton Grange in England, it is in constant use for teas and picnics, as a work studio and pool cabana.

Photograph (*left*) © 1989 by George Mott from *Follies and Pavilions: England, Ireland, Scotland, Wales* by George Mott and Sally Sample Aall. Published by Harry N. Abrams, Inc., New York. All rights reserved.







HERE AND OPPOSITE: TOM YEE

Infinite varieties include a Gothic-style conservatory, an 18th-century chinoiserie pavilion, a suburban studio-guesthouse

Ardent gardeners, the English pioneered the development of the conservatory. Unlike most greenhouses, which are for growing, conservatories made use of the new steel technology to become glorious showplaces. Glass houses for the display of plants reached a peak in Victorian times. Gardeners were enchanted with exotic new plants being introduced from all over the world. Built to house them on large estates, the towering glass structures were truly awe-inspiring.

By the turn of the century, the conservatory had become a winter garden, often attached to the house.

Today we can enjoy scaled-down, prefabricated versions. Even in miniature, the graceful forms of the conservatory's support structure cast a magic spell. New examples come in a variety of shapes and sizes and are punctuation points at the pondside or in the garden. ►

On a small suburban lot (*above left*), architects Amsler Hagenah MacLean of Boston combined a guesthouse and studio in a building that is hardly larger than a shed.

A late-18th-century Chinese fishing lodge creates an exotic waterside pavilion (*left*). It stands at Alresford, Essex, England.

Photograph (*left*) © 1989 by George Mott from *Follies and Pavilions: England, Ireland, Scotland, Wales* by George Mott and Sally Sample Aall. Published by Harry N. Abrams, Inc., New York. All rights reserved.



s conservatory, made by Machin
igns, an English firm that also
its in the United States, can be
d as a delightful summerhouse.
re are two entrance doors.

As whimsical as they appear to be, small garden houses can be put to many practical uses



TIM STREET-PORTER

For a building that began as a "folly" to amuse aristocrats, the summerhouse is often converted to a surprising number of practical purposes. Along with its traditional role as picnic and barbecue center, greenhouse, potting shed or pool cabana, it is finding new life as an artist's or writer's studio, a home office, a guest cottage.

Additional space with privacy is the key to the summerhouse's expanded role. On a small urban lot in Houston, architect Carlos Jimenez designed a compound of three buildings. He soon outgrew his small studio behind the main house and built a larger one next door. The old studio became his private refuge and an occasional guesthouse.

As her business grew, real estate agent Heather Croner discovered it was easier and less expensive to build a brand-new office than to restore an old barn on her property in Millbrook, N.Y. The office now occupies a new little red barn beside a trellised woodshed. The board-and-batten siding and traditional red paint with white trim are country details that relate the two small buildings to their rural setting.

In their master plan for Seaside, a much-emulated new town on Florida's panhandle, architects Andres Duany and Elizabeth Plater-Zyberk gave the residents communal outbuildings. Pavilions at the ocean end of each street enable everyone to share the water frontage; gazebos at the center of neighborhoods provide additional gathering places.

Small buildings are, of course, ideally suited to small children, and the playhouse is a perennial pleasure for kids and parents alike. Architects Rosenblum/Harb of New York designed a tiny Victorian cottage complete with turret, porch and picket fence for two lucky little girls. ■

Editor SUSAN ZEVON
Writer NORMA SKURKA KIMMEL



JUDITH WATTS



STEPHEN BROOKE

Architect Carlos Jimenez's work studio (*top*) slips neatly into its limited Houston site. His former work studio is shown in the background.

Country details blend a new home office and woodshed (*above*) into the rural setting for real estate agent Heather Croner.

A tower designed by Deborah Berke for a private residence at Seaside (*left*) catches the ocean view and provides its street with a whimsical change of scale.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



TRISH GIOVAN

The turret, latticed porch and picket fence of a playhouse enchant two young ladies—and all their neighbors.

"You can vary ingredients, but what's important is warmth and comfort"

Joys of the Cottage

In our visions of romantic, rose-covered cottages, we often picture interiors that resemble oversize dollhouses, with lots of ruffles and flowers. Designer John Robert Moore II thinks it's time to get away from this quaint cliché. "Cottages can be romantic without the stereotypical fussiness," he says, and he proves his point in this waterside weekend house. For the dining terrace (*below*), for example, he chose clean-lined metal chairs, then draped the table in two crisp blue-and-white patterns. The seashell cotton is from The Nantucket Collection by Waverly. "We wanted a very sophisticated cottage look that would adapt to any kind of house," says Meri Stevens, president of Waverly, "so we took our inspiration from fabrics in Nantucket historic houses. The town was an affluent whaling port in the nineteenth century, so these fabrics are not rustic or homespun." A Waverly striped chintz covers sofa and chair cushions on the roomy old-fashioned porch (*right*). ►

The jolt of an electric-blue floor (*right*) enlivens the porch. Settee, $179.99; cocktail table, $99.99; rocking chairs, $79.99; all, Sears. Stripe, Waverly's Nantucket Collection, $29.99 per yd. Tub, $480, Limited Editions. Seashell print (*below*), $29.99, Waverly. Centerpiece, $475, Judith and James Milne, Inc. Butterfly chairs, $190 ea., Winterthur. Glass chargers, $15 ea.; bottleholder, $75; all, ABC Carpet & Home.






GREAT DESIGN
AT RETAIL





Overblown roses and a nautical stripe are part of a new collection inspired by historic Nantucket houses

The way John Robert Moore describes the design of this weekend cottage—sophisticated country—would have seemed oxymoronic just a few years ago. Country style used to mean farmhouse furniture, homespun textiles, and collections of folk art. Nowadays it has more to do with atmosphere. "We have learned to keep the warmth and the relaxed mood while clearing out the clutter," says Moore, who made this room inviting by arranging furniture (from Lee Industries) in two intimate seating groups. "The downfall of many rooms is that all the furniture is clustered around the fireplace," says the designer. "Just because the fireplace is the focal point, you don't have to put a sofa in front of it." Moore centered a skirted table, the largest patterned piece, on the fireplace wall. "To make a statement with a print, you don't need to cover everything," he says. "The white background makes the floral dramatic." ►

"In an airy room everything stands out," says Moore, who chose sculptural shapes like the recamier, $1,263, and curvy chaise (*above*), $1,050, both from Lee Industries, Inc. Fabric, Waverly. Screen, $5,400, Betty Jane Bart Antiques. Shell prints, $200 ea., J. Pocker & Son. Chest, $375, Judith and James Milne, Inc.

Valances were inspired by yachting pennants (*right*). Fabric for chair, pillows, tableskirt, curtains, $29.99 per yd., Waverly. Sofa, $1,428, Lee Industries, Inc. Woven chair, $3,000, Donghia Furniture at Anne Mullin Interiors. Coffee table, $800; fish decoys, $95 ea.; Tucker Robbins. Vases, $540 per pr.; platter, $180; rope chair, $600; coral, $120; all, Limited Editions. Tulipières, $750 ea., Mottahedeh. Watering can, $450, Lexington Gardens.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









What's good decorating for living rooms is not always the best for bedrooms, especially in weekend cottages. "Bedrooms can feel cold and lonesome when you come in late Friday night," says Moore. "They need lots of pattern and fabric to make them comfortable." Moore thinks people always feel happy with what he calls sherbet colors, so he chose pale green for these walls.

"And bed hangings always make a room warm and cozy," says the designer, "especially when you can actually pull them around the bed to keep out drafts." It's easy to make curtains for a bed like this because you simply tie them to the frame. Painted chair (*left*), Julia Gray. Bedside table (*above*), Olivieri. ■

Editor ALLISON PERCIVAL
Writer ELIZABETH H. HUNTER
Photographer KARI HAAVISTO

Bed hangings (*above*) are lined with dotted Swiss. Iron bed, $675 full, Conran's Habitat. Dust ruffle, $122.50, Waverly. Tea set, $80, Le Fanion. Bandbox, $85, Sweet Nellie. Mirror, $900, Limited Editions.

All upholstered pieces (*opposite*) from Lee Industries can be ordered with slipcovers (detail, *near left*). All fabric by Waverly. Valances, curtain panels, "Maura," $29.99 per yd., Waverly. Fabric on sofa, chair, $29.99 per yd., Waverly. Sofa, $1,403; chair, $788; Lee Industries, Inc. Prints, $130 ea. (framed), J. Pocker & Son. Mirror, $1,800; lamps, $875 per pr.; all, Hubert des Forges. Tea table, $3,220, Patina. Porcelain basket, $900, Eggs & Tricity. Needlepoint carpet, $4,995, ABC Carpet & Home.

CHECKS

Crisp checks add snap to any style— from neoclassic to American country

One of the first woven patterns in the history of textiles, checks suddenly look fresh again—for sheets, wallpaper, furniture, even dinnerware. Crisp, clean and appealingly simple, checks are a timely switch from the last decade's elaborate patterns. What's more, checks fit in with any style or mood. Check it out. In a neoclassic room (this page), *vinyl floor tile simulates marble, $3 ea., Azrock Industries Inc.* From left: *A woven check warms up the iron side chair, a bold pattern relaxes a formal recamier; both, $22 per yd., Covington Fabrics Corp. Chair, $990, Sarreid, Ltd. Recamier, $3,610, IPF International. Cotton throw, $39.95, Conran's Habitat. Picture frame of onyx and mother-of-pearl on side table, $132, Johnson's Frame Center. Marble-top side table, $1,139, Drexel Heritage Furnishings. Full sheet draped on screen, $38, Esprit Bath & Bed. Paneled screen, $2,700, Illusions Inc.*





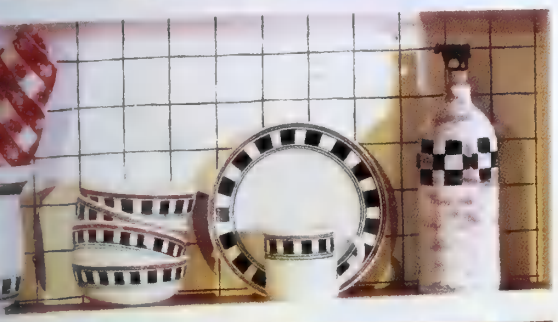
Checks have long been elements of Swedish style. Think of those blue-and-white slipcovers in Carl Larsson's living room—or consider the choices here. Rug, $1,400, Weavers Corner. From left: *Screen, $3,600, Timeless Design Inc. Yellow check, $69 per yd., Osborne & Little at M.A. Jackson & Co. Bench, $840, Lexington Furniture. Tea set, $32–$149 ea., The H. Lexington Collection. Pitcher, $30, Wolfman-Gold and Good Co. Throw, $100, Ralph Lauren. "Dishtowel" fabric on bed, $22.95 per yd.; check on boxspring, $19.95 per yd.; both, Motif Designs. Bed, $2,351, Hickory Chair Co. Lace sheet, $34.99; sham, $64.99; Cannon Royal Family. Plate on rug, $150, GuildMaster. Small lace pillow, $48, The Wicker Garden. Large blue check on pillow, $80 per yd., Manuel Canovas at Westport Interiors. Small blue check, $51 per yd., China Seas at M.A. Jackson & Co. Chair, $650, Jeffco.* ►

Quick tricks: Mat a print with checked wallpaper, line a hutch with a grid

As the supply of checkered patterns grows, so do the ways to use them. Take this French country room: Tiny tiles form the inner frame of the mantelpiece. Wallpaper mats botanical prints. The varied scale keeps these many checks in balance. From left: *Woven check for wicker-chair cushion and headrest, $57 per yd., Schumacher. Chair, $724, Hickory Chair Co. Tablecover fabric, $39 per yd., Pierre Deux. Redware vase, $1,200, Pure Mädderlake. Melon dish, $60, Le Fanion. Tiles on mantel, $10.40 ea., Country Floors, Inc. Mantel, $750, Great American Salvage Co. Pottery on mantel, $40 to $80 ea., Le Fanion. Wallcovering used to mat botanical prints, $40 per roll, Ralph Lauren. Green-check fabric on French country armchair, $15.50 per yd., Waverly. Chair, $795, Bloomingdale's.*









Here in America, checked fabrics have been used for slipcovers and upholstery since the early Colonial days. Today, checks turn up on rugs and even cups and plates. **From left:** *Checkerboard rug, $399, Conran's Habitat. Red-check fabric on wing chair, $33 per yd., Schumacher. Wing chair, $1,100, Pearson Company. On hutch: demitasse cups, teapot, plate and large cup on top shelf, $1.95–$14.95 ea., Conran's Habitat. Pitcher, bowls, plate and mug on middle shelf, $16–$50 ea., Deruta of Italy at Neiman Marcus. Plate on bottom shelf, $29.95 for four, Crate and Barrel. Hutch, $1,700, Taylor Woodcraft. Wallpaper lining hutch, $18.99 per roll, Wall-Tex Wallcoverings. Tablecloth, $30, Williams-Sonoma. Table, $1,600, Evergreen Antiques. Game board, $126, and checkers, $16.50, Goose Creek Inc. Shaker-style chair, $122.50 kit, $245 assembled, Shaker Workshops. Black-and-white towels, $11.95 for six, on basket, $28, Crate and Barrel.* ■

Editor KATHLEEN MAHONEY
Writer JANE MARGOLIES
Photographer JEFF McNAMARA

SOUTHERN CHARM

"It's a wonderful house though not an especially fine house. It is an American house, a melting pot of many styles"





Seven years ago Dan and Lib Carithers moved around the corner, "three doors up and four doors over," in an Atlanta neighborhood of towering trees. They haven't finished decorating, and they probably never will. The well-traveled couple acquire things all the time, and most ideas are carried out the moment they pop into their heads. Dan Carithers, a consultant to the Baker Furniture Company, has his own design firm, but remodeling and landscaping the house are a real labor of love for both of them. They have altered virtually every room, and added a kitchen to make a house that looks "as though it grew out of the ground." ►

Lib and Dan Carithers (*left*) perch outside a front door that doubles as a window. The entrance hall (*opposite*) is bright and inviting. To gain patina, the black-and-white painted floor has been buffed with steel wool. The stairs are epoxyed to a hard white finish. In the family room (*above*), the raised gallery is anchored by small armoires at either end. Antlers hold a collection of hats. Son Will and his friends gather here to play Nintendo.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"We wanted natural light filtered from every direction onto a soft palette of creamy color"



A bay window added to the living room encloses a daybed upholstered in buff silk. A collection of creamware inspired the shade of paint and the faux-marble mantel. Two chinoiserie panels, part of a set of six, are made from wallpaper. The curtains are made from a roll of silk saved for years. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



"Everything has a story and everything has a memory"

The Caritherses wanted their kitchen to be the heart of the house, so it is the hub of an entertaining complex that includes its own large eating area, an adjacent dining room, an adjacent terrace and the "long room," or family room, down a hallway. The gray-and-white bedroom, another of Lib's inspirations, came from a visit to Christian Dior in Paris years ago. She fell in love with the timeless chic of the salon and has used the colors in their bedroom ever since. ►


1


2


5

1 In the powder room a Gothic-style child's chair sits on black and white tile.

2 An antique French armoire recessed into the wall is lined with a check and fitted to store everything for dining.

3 In Will's room, linen madras lines a cozy nook and covers a trundle bed. Flanking closets were built on either side for extra storage space.

4 Cooling and pretty all year round, the courtyard is dressed with white flowers against a dense background of green.

5 The master bedroom, with gray festoon shades and gray-and-white plaid chairs, includes a Marseilles coverlet.

6 French doors in the kitchen bring in the garden. The chair with an ivy-print cushion is a favorite place to visit with the cooks. To show the wood grain, the cabinets are rubbed and stained white.



3



4



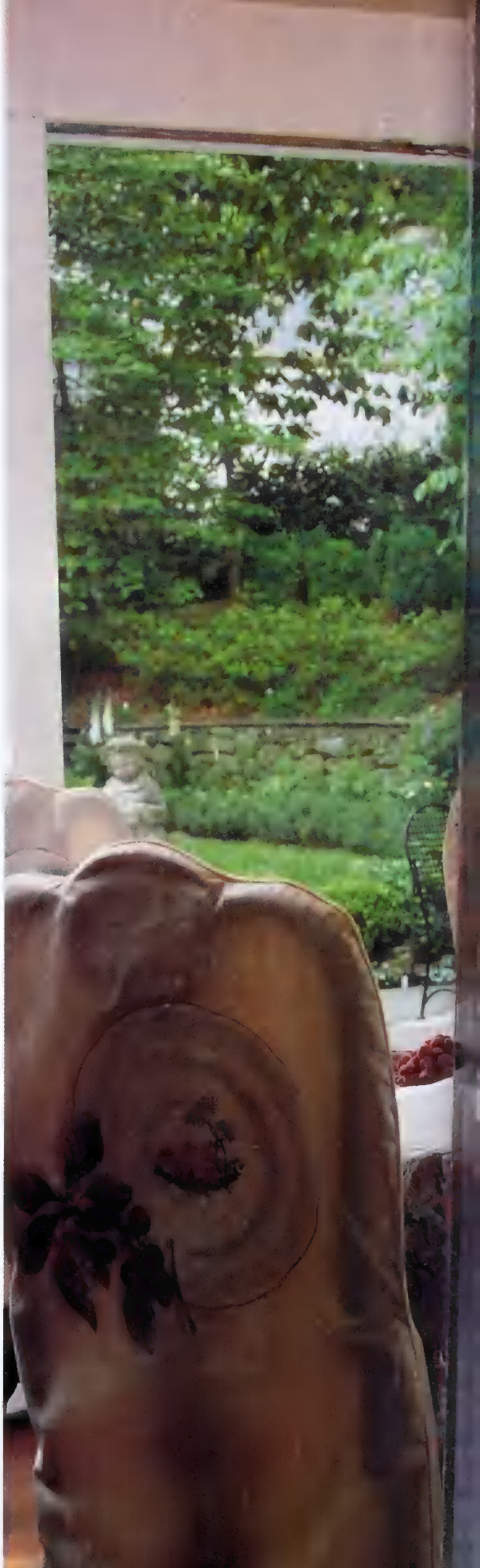
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In the dining room (*right*), a flowery skirted table is set for lunch. The chairs are loosely slipcovered in cotton chintz painted with replicas of the Nymphenburg plates on the walls. Guests look out to a horseshoe garden with a fieldstone wall and statues found on holiday in Vicenza. At the far end of the kitchen (*below*) hangs a favorite collection of brown-and-white Staffordshire, Wedgwood and Spode. "We were attracted to the brown and white, while everyone else liked the blue." At the French farm table are chairs "with a fine pedigree," found in Paris. Says Dan, "Sometimes you buy things and find out later that they're better than you thought—a lovely serendipity." ■

Writer JANE ELLIS
Photographer JOHN VAUGHAN

"We love a house where the inside and outside become one. We step through the French doors to terraces that encircle the house"







CREATING AN OASIS

Designer Ron Wilson's house in Palm Springs is a triumph of visual and creature comforts

Home should rest your eyes as much as your body. At least that's Los Angeles designer Ron Wilson's philosophy, and his weekend retreat in Palm Springs, Calif., filled with pale, soothing whites and deep upholstery, provides the tranquillity he seeks.

"A calmness comes from decorating a home all in neutrals," he says. "And there's so much color outside the house that you don't need any more of it inside."

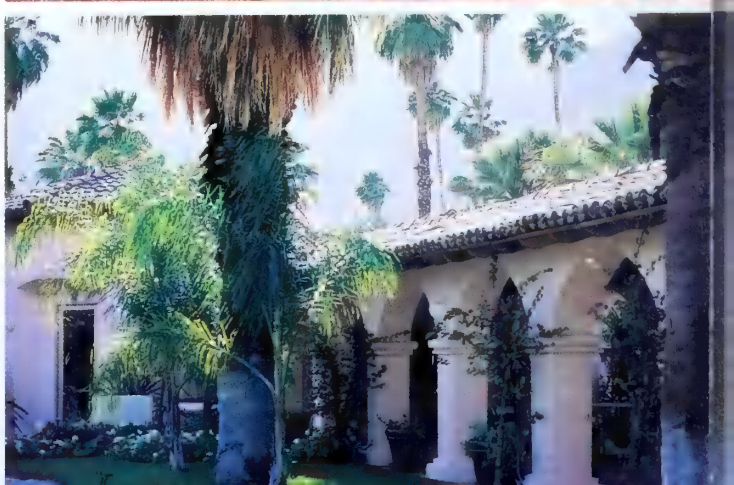
Walls, fabrics and furnishings are almost all in shades of off-white, cream or beige. To keep the look from turning cold, Wilson relies on a multitude of textures, starting with the architecture, from the wood-stained ceiling beams to the Mexican-tile floors.

In the living room Wilson adds large wraparound pigskin chairs from Mexico and covers them with oversize linen pillows that guests can sink into. A pair of antique stone columns (one shown) used to suggest separate rooms, a pair of scored travertine tables, reed-and-wood chairs, and a three-dimensional wall hanging of canvas strips contribute to the textural mix of the house.

Because the furniture is overscale, Wilson uses a light hand with accessories. He shows off a few special pieces: old wooden wagon wheels (seen through the archway), a painted American Indian drum used as a side table, and three American Indian leather gourds, which fill the niches beside the fireplace. Each plays its decorative role.

The scheme is elegant but easy. Says Wilson, "I know I've achieved my goal when guests never want to leave." ►



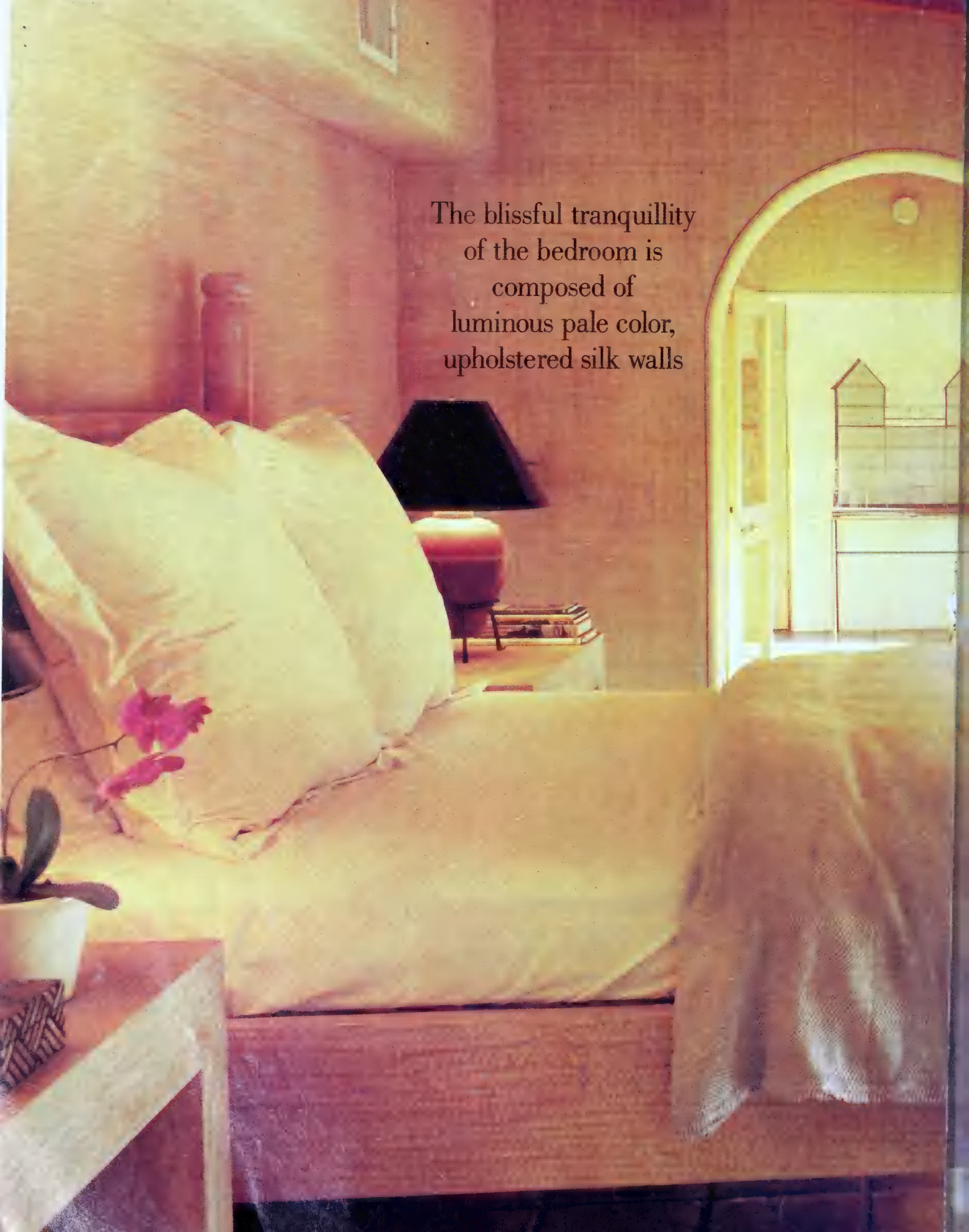


Designer Ron Wilson filled his Palm Springs dream house with favorite architectural elements. The living room (*right, above*) features a fireplace inspired by California architect Wallace Neff. A 75-foot-long open gallery (*near right*) connects the main house with guest quarters. The arched front gate opens to a magic garden (*center right*). To add to the sense of hospitable warmth, Wilson filled the house with curves. Even the front entrance is round and turreted (*far right*).








The blissful tranquillity
of the bedroom is
composed of
luminous pale color,
upholstered silk walls



"I love a house that puts its arms around you," says designer Ron Wilson

In designing the long, low-slung house, Ron Wilson made it his interpretation of absolute comfort. "This house is for me to escape to and feel private in," he says. "When I'm here I feel as if I'm in a far-off resort." One reason is the peaceful setting—so secluded there is no need for curtains. With so much beauty outdoors, Wilson wanted to bring it inside. Through long windows or French doors, each room has a view of the pool, the mountains or the garden. The glass dining-room doors open up to an outdoor terrace—perfect for summer dining. Hallways are transformed into windowed breezeways. The ultimate luxury: The master bath features a deep bay window that overlooks the garden. ►

Editor BEVERLY McGUIRE
Writer RHODA JAFFIN MURPHY
Photographer ELYSE LEWIN

For a touch of luxury, Ron Wilson opened the bath (*opposite, above*) to the bedroom. Only the commode remains behind closed doors. In the dining room (*opposite, below*), Mexican pigskin chairs surround a travertine table. An interior gallery (*left*) leads from the entrance hall to one of the many terraces.



In perennially sunny Palm Springs, swimming is a must, and Ron Wilson's pool replaces a conventional yard. With plenty of arches, sheltered niches and soft curves, the architecture around the pool echoes that of the house.



Rather than one garden, the house has five separate terraces. Each acts as an outdoor room and an extension of the house. This terrace off the living room is a favorite evening spot. New Adirondack chairs invite poolside lounging.■

CLOSE-UPS

By PHYLLIS BARTLETT



JOHN VAUGHAN

WALL MAPPED OUT

A large expanse of wall in the Carithers' library (*other rooms, page 72*) required one huge decoration. Solution? A copy of an 18th-century map of Paris that was done in perspective (you almost feel the city spread out before you). Such maps can still be found in library shops.



This clever table that we spotted in Milan is a whim of Britain's Jasper Morrison: an inverted stack of flower pots with a glass top. His has a metal rod through the pots' holes; you can also use a glue gun to hold the pots together. More, page 12.



JEFF McNAMARA

Did you notice this trompe l'oeil screen on page 69? We think it's the perfect way to soften a sharp corner or conceal unsightly clutter. The hand-painted design by Chet Spalding is inspired by French Empire wallpaper, and the swags and fringe were originally intended to simulate the interior of a field marshal's tent in Napoleon's army. It is available through Timeless Design, Inc. (#D52.3), which also offers Pompeiian- and chinoiserie-inspired screens.



JOHN VAUGHAN

In the hands of Dan Carithers, neutral tones permit the eye to linger on other values—materials, shapes, scale—as on this tabletop, where antique and modern creamware live happily together. Textures—glass, patterned paper, leather, vermeil basketry, burled wood—add depth. For whimsy, there's a gilded Limoges peanut. For other Carithers' collections and juxtapositions, see page 72.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



KARI HAAVISTO

Stencil and freehand painting are used together for this special effect. After the basic design was stenciled in (see *page 65*), overpainting in grisaille, a single-color technique (here, sepia), produced a three-dimensional quality. ■

Lenox.

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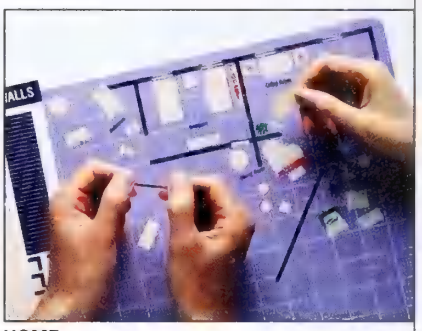
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Caterer Dan Fehlig (*right*) drapes a buffet table (*left*) with vivid moirés and a roses-and-stripes Kenzo sheet—all swagged and knotted for fullness. With so much color, candles and serving pieces are kept white.

A CATERER'S TRICKS: SWAGGED TABLES AND ARTFUL FLOWERS

For Dan Fehlig, director of the New York City catering firm The Upper Crust, "parties are part theater, part design." Fehlig is well prepared. After all, the St. Louis native worked on stage productions and studied architecture before founding his catering company six years ago. Today, Fehlig parlays his flair for drama and his eye for style into one-of-a-kind affairs, whether for 4 or 4,000, an intimate dinner-party gathering or a charity gala.

Recently, House Beautiful asked Fehlig for some tips on setting the party scene at home. "A piece of cake," responded the caterer, whose easy, idea-filled tables are shown here. Fehlig likes decorative elements to be distinct. Bunches of roses, for example, are grouped by color. "Just trim stems," says Fehlig, "put roses in a vase, and let them fall naturally." Or, for a change, try roses (or other flowers, like daffodils) tucked into lined terra-cotta pots. ■

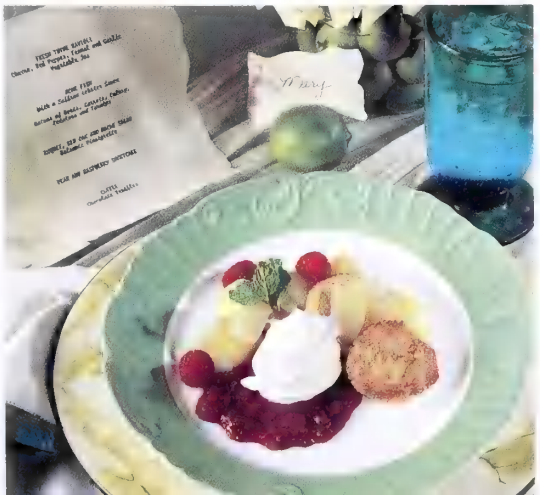
Editor SARAH BELK
Writer JANE MARGOLIES
Photographer ELLEN SILVERMAN



For a dazzling centerpiece—fast—cluster several clear glass bowls filled with jewellike berries, votive candles and single full-blown roses (*above*). Use rose bowls in different sizes, advises Fehlig, but use only one type of flower in each bowl.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Antique-looking menus and place cards made from parchment paper add charm to the table (*right*). For the menu, roll ends up in opposite directions; fasten with paper clips for 15 minutes and unroll. For a centerpiece with a twist, fill a vase with apples; add water and flowers. Green-rimmed plate, Wolfman-Gold & Good Company. Mexican glass, Henri Bendel.





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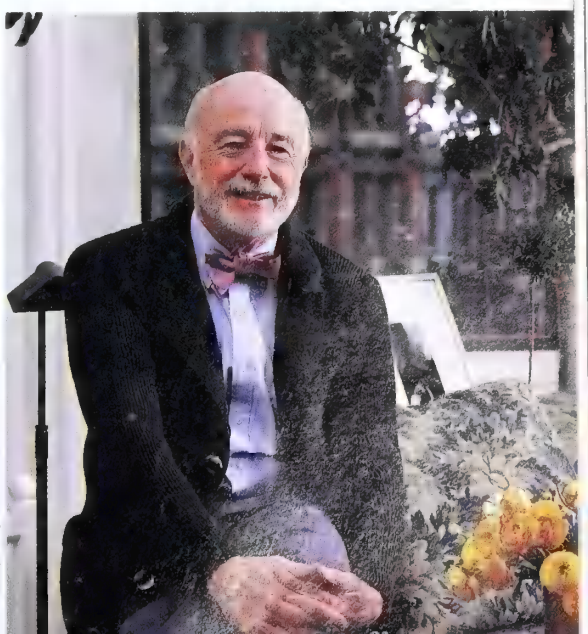
DESIGN FOR ENTERTAINING

MASTER COURSE

In his remodeled loft, a writer on cooking and entertaining gives us a lesson in these gracious arts

Lee Bailey is a man with a strong point of view. He is so sure of his taste that he left the decorating profession almost as soon as he entered it. He recalls, "After graduating from Parsons I went back to New Orleans d got a job with a decorating firm. I shopped for a ent and showed her a table. 'This is the table,' I id. 'Very nice,' she said. 'Now show me some ore.' I couldn't come up with another—the first is *the* one. So I quit." His sure hand serves him tter in retailing, and has served him as well ough the writing of six popular books on cooking, tertaining and gardening. The hallmarks of the iley style are simplicity, warmth and strength, ether in food, objects or this inspired remodeling his New York City loft. ►

Lee Bailey (*right*) in his Manhattan loft. His Spring 1990 book is *Southern Food and Plantantion Houses*, a subject the Louisiana native knows very well. *Above:* At a buffet supper for six, Bailey offers his guests fresh fettuccine with ham and four cheeses, a mixed green salad with walnut vinaigrette, and a hearty red wine for winter warming. Plates, Barbara Eigen. Platter, Bardith. Candles, Saks Fifth Avenue. Napkins, Wolfman-Gold & Good Company.



FELICIANO



"I need flexibility, so I had a pair of dining tables made to stand apart or roll together. My wall panels and lights move, too"

During his childhood, Lee Bailey's family lived in his grandfather's hotel where a small ballroom was their main living area, so the loft life feels just right to him. His space, once a Gorham Silver showroom, had been lived in before, but the kitchen had adjoined an interior wall (where the bookcase is in the photograph at right) impinging on the living room. "I hated to undertake the trouble of moving it, but there was no choice," he says. Now his kitchen is bathed in daylight and occupies one flank of a vast quadruple-use room for cooking, dining, living and work. This area is divided, when Bailey wants it to be, by a pair of movable panels—walls on wheels. In addition to delineating space with the panels, Bailey uses islands of carpeting. And over each living zone—the seating by the window, and the adjoining study—he also dropped a floating ceiling panel for added spatial marking. ►

ALL PHOTOS: FELICIANO

The loft in progress (*above left*), seen from the new kitchen area. Bailey loves the country, so he ordered a thicket of potted trees (*below*) and chose a leafy tapestry fabric from Brunschwig & Fils. Yellow upholstery on slipper chairs adds the jolt Bailey felt the tapestry needed. Sofa, Lee Industries, Inc. *Right:* Beside the open kitchen (its island counter glimpsed at far right), Bailey arranges his marble-topped tables. Here he sets one; its twin stands against a rolling wall that shields the entrance. Table light travels on a track. George I walnut chairs, Kentshire Galleries. Carpet, Karastan.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









"I tend to invite close friends on Sunday. It always seems like a family day to me"

After he removed the old landlocked kitchen, Lee Bailey put a study in its place, backing it with a wall of deep shelves in space borrowed from the adjoining bedroom. He sometimes uses the huge Elizabethan Revival library table for coffee service if he can lure his guests away from the dining table. Bailey's ideas about entertaining are as firmly fixed as his ideas on the style of objects. "I prefer Sunday dinners for city entertaining. There is too much to do during the daytime to socialize then. I never serve lunch in town, and the coy word *brunch* is one I hesitate to utter." He likes to have the food almost entirely prepared in advance, "so I can be up front with my guests, and I sometimes hire someone to serve and clean up." Bailey's lighting is designed as carefully as every other part of his personal setting. Dining lights are on a track, to which he plans to add a candle-burning chandelier. Everything is on a dimmer system: up for cocktail chatter, and down for dinner conversation. ►

Writer ELAINE GREENE

The study corner of the living area (*above*) is one place for Lee Bailey to do his writing and editing; another work location (not shown) is the window end of the kitchen, where his files, computer and telephone are located. Bailey confesses to a "weakness for pottery," and he uses the library table as a display surface. To the right of the shelves, a wall conceals a Murphy bed. *Opposite:* Blue is a Bailey favorite, and he lined his bedroom with a grayed blueberry tone—a color he finds rich and tranquil. He painted an English pine cabinet front in colors that look old. Bentwood chair, Michael Haskins. Shades, Sol-R-Veil.





FELICIANO

Two carefree menus for cozy Sunday suppers that take off winter's chill

Like his design style, Lee Bailey's food is straightforward and sophisticated. It also happens to look good and taste great. Bailey's Louisiana heritage is often apparent: Cornmeal, country ham and pecans, for example, make their way into the two menus here, which are as cozy as Sunday evening itself. "Food that is rather down-home fits the mood of the day. I always think of Sunday as a family day," says Bailey. It's also a good time to entertain, since you have Saturday to shop and most of Sunday to putter around the house and prepare the meal. "Most people have breakfast late on Sunday, so supper is the next logical meal." Bailey's Sunday suppers usually begin around 7:30. That way everyone—including the host—can turn in at a reasonable hour and be ready to face Monday morning. ■

Editor DARA CAPONIGRO
Writer SARAH BELK

Festive dining: Bailey's simple table for six (*above*) has clear bowls and oversize burgundy plates. Second table, to the left, acts as a sideboard. Bailey chose stain-resistant Colorlith for his countertop. Kitchen designed by architects D.D. Allen and Michael Pierce of Pierce Allen in New York. Oven, refrigerator, microwave oven and dishwasher, GE Monogram. Sink, Just Manufacturing with Speakman faucet. Cooktop and hood, Gaggenau. Wood cabinets, Plain and Fancy. Bailey (*inset left*) scatters chives on fettucine. Blackberry jam glazes pecan layer cake (*right*). Plates, Lee Bailey at Saks Fifth Avenue. Cake stand, Wolfman-Gold and Good Company.

RECIPES BEGIN ON PAGE 102











Soup's on: A hearty potage of white beans, potatoes and yellow peppers (*top left*) has a chicken-broth base flavored with leeks and smoky bacon. "Use this soup recipe as a springboard," advises Bailey. "Try sweet potatoes instead of Idahoes; substitute black-eyed peas for white beans; add blanched mustard greens or other vegetables of choice in place of the peppers." For an alternative to bread, pass warm corn wafers (*above*) with sweet butter. Cut the butter into individual-size cubes for serving ease. Soup bowl, Barbara Eigen. Note: The soup keeps well and can be made in advance, but the wafers are best eaten soon after baking.

Healthy glow: The stained-glass-colored salad (*top right*) is composed of beets, yellow tomatoes, and pears dressed with a fruity raspberry-orange vinaigrette. Bailey's ethereal bread pudding (*above*) is classically flavored with vanilla and nutmeg, but unlike its ancestors, this one is feather-light. Made with skim milk, it has a greater proportion of custard to bread. While not exactly a diet dish (whole eggs and chocolate sauce make that impossible), it is easier on the digestion than most other bread puddings. Instead of chocolate sauce you can serve a light berry puree. (Puree berries with sugar and lemon juice, to taste, in a food processor.)





WINE & GOOD SPIRITS

By JACQUELINE FRIEDRICH

RHÔNE AND RHÔNE-STYLE WINES FROM FRANCE, CALIFORNIA AND AUSTRALIA TO SUIT EVERY TASTE AND BUDGET





Rhône wines are winning converts with their big flavors, as warm and full of character as the region itself. What's more, there's a delicious Rhône for every menu—from special-occasion Condrieus and luscious Côte Rôties to user-friendly Gigondas and Saint Gervais for burgers and roast chicken.

The Rhône valley stretches from Vienne, just south of Lyons in the north, to Avignon in the south. Although nearly 80 percent of the region's production are carafe-ready Côtes du Rhône, the best wines stand up to the finest Bordeaux and Burgundies.

WHITES

- *Condrieu* and *Château Grillet* are two of the most exotic, voluptuous whites in the world. Château Grillet is rare, very expensive ($83) and often outclassed by Condrieu from Georges Vernay ($32.50) and Etienne Guigal ($35).
- *White Hermitage* and *Châteauneuf-du-Pape*—two of the most famous wines in all of France—would sway even the most confirmed Burgundy lover. *Hermitage* from J.L. Chave ($40) or Paul Jaboulet Ainé ($25) has a tropical fruit flavor that finishes dry. *Châteauneuf-du-Pape* from Beaucastel ($32), Vieux Télégraphe ($24) and Les Cailloux ($18) is fruity, full of citrus and hazelnut flavors.

REDS

- In the north, *Côte Rôtie*, *Hermitage* and *Cornas* make powerful reds that, when young, taste of berries and black cherries. Of the three *Côte Rôties*, those made by Guigal (from $29), Jasmin ($35) and Emile Champet ($19) have the most finesse. Hermitage from Paul Jaboulet Ainé ($39.50) and Chave ($40) are as majestic as, but a bit fuller than, Côte Rôtie. Cornas, particularly blockbusters from Clape ($24) and Verset ($21), is even more macho than Hermitage.
- *Châteauneuf-du-Pape* reigns in the southern Rhône. A warm blanket of fruit and spices, a Châteauneuf-du-Pape from Vieux Télégraphe ($17) or Beaucastel (from $16) often tastes as if subtly seasoned with Provençal herbs.

Good matches: These big wines love big foods, like grilled lamb or rabbit with tapénade.

VINS DE TABLE

- In the bistros of Lyons, *Saint-Joseph* has replaced Beaujolais as the house wine. Trollat ($15) and Gripa ($17.99) are among the best. Jaboulet's *Crozes-Hermitage* La Mule Blanche (white $11) and Thalabert (red $12.25) turn any meal into a feast.
- *Gigondas* and *Vacqueyras*, just up the road from Châteauneuf-du-Pape, make reds in a softer, more relaxed style. Domaines St. Gayan ($14) and Cayron ($15) are two fine Gigondas names; in Vacqueyras, look for Domaine de la Fourmone ($11.49) and Jaboulet ($10.25).
- *Tavel* is one of the best rosés in France. Château d'Aqueria's Tavel ($10) is strong and bone dry. Drink it young.
- The workhorses of the Rhône go under the label *Côtes du Rhône*. Step up to a fuller, spicier *Côtes du Rhône-Villages* from one of 16 villages, such as Domaine Brusset's Cairanne ($18) or Domaine St. Ann's *Saint Gervais* (from $7). Beaucastel's Cru du Coudelet ($13) is simple, but better than many Châteauneuf-du-Papes. And its Vieille Ferme ($6), red and white, should be on everyone's Best Buys list.

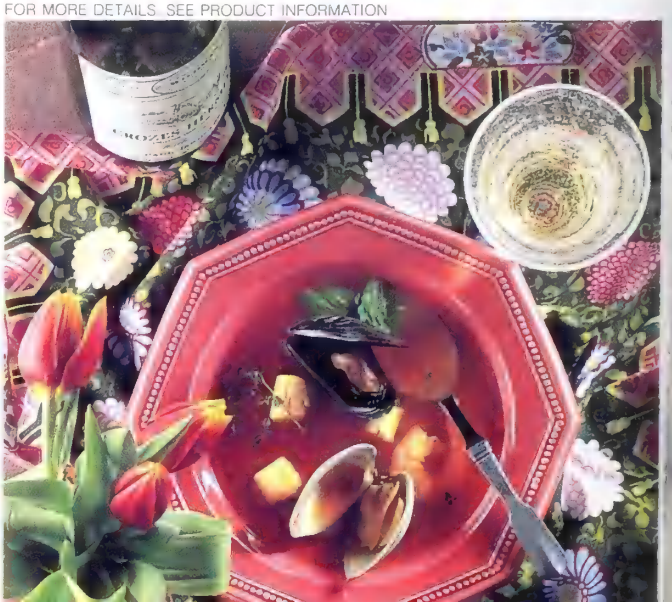
Good matches: The whites stand out with basil-scented soups; the rosés are super with salade Niçoise; the reds take on anything from spicy pasta to shish kebab.

RHONE ON THE RANGE

- *California*: For years Joseph Phelps and McDowell Valley Vineyards quietly vinified Rhône grapes. They are joined by a cadre of newcomers calling themselves the Rhône Rangers. *Bonny Doon Vineyard* leads the pack. Its Vin Gris de Cigare ($11) is one of the finest rosés anywhere; its Cigare Volant explodes with flavors of cherries and anise ($17); its Clos de Gilroy has the appeal of a Beaujolais ($9.50).
- *Australia*: Penfolds meets the Rhône with its glorious Grange Hermitage ($50 for the 1981); Taltarni's Shiraz ($12) is a generous, spicy wine with a hint of mint. ■

New York wine and food writer Jacqueline Friedrich is working on a book about wines of the Loire.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



QUICK COOK

A NUTTY PASTA DISH KICKS OFF AN ITALIAN-STYLE SUPPER

When winter weather is at its dreariest and most persistent, we like to gather our friends together and dispel the general gloom with this comforting Italian-flavored dinner. The hearty ingredients in the pasta dish—as well as those in the entire dinner—add up to one of the easiest, quickest and tastiest meals you can imagine. Best of all, most of the ingredients are right on your pantry shelf. The pasta with walnuts is a rich starter that is also good as a main course for lunch or late-night supper. The natural sweetness of the scallops is offset by tangy anchovy butter. Serve with a Dolcetto d'Alba, such as one from Cordero. With dessert, sip espresso and an aged marsala, such as the one from De Bartoli. Menu serves 4.

—SUSAN COSTNER



PASTA WITH WALNUTS, PARSLEY AND PARMESAN

- *1 cup walnuts*
- *1 pound fresh or dried fettuccine*
- *1/2 cup olive oil*
- *Coarse salt and freshly ground pepper, to taste*
- *1/2 cup freshly grated Parmesan cheese*
- *1/2 cup minced Italian parsley*

☐ Toast walnuts in a dry skillet (or microwave oven) until lightly brown. Chop coarsely and set aside.

☐ Drop fettuccine into boiling salted water and cook until al dente.

☐ Drain pasta and immediately transfer to a warm bowl. Add oil, salt and pepper. Toss to coat all strands. Divide pasta among 4 warm plates. Top with walnuts, cheese and parsley. Serve at once.



SCALLOPS WITH PEPPERS AND ANCHOVY BUTTER

- *4 tablespoons unsalted butter, room temperature*
- *4 anchovies, drained*
- *Finely grated zest of 1/2 lemon*
- *1 1/2 pounds bay scallops (or substitute sea scallops, cut into quarters)*
- *1/2 cup flour mixed with salt and pepper, to taste*
- *2 tablespoons olive oil*
- *1 clove garlic, minced*
- *2 each red and yellow bell peppers, cored, deribbed and cut into thin strips, lengthwise*
- *1/4 to 1/2 teaspoon hot pepper flakes (optional)*

☐ Make anchovy butter: In a blender or miniature food processor, blend butter, anchovies and lemon zest until smooth. Set aside.

☐ Prepare scallops: In a large skillet over medium heat, heat oil and cook garlic and peppers until soft, 3 to 4 minutes. Dust scallops with flour. Add scallops and pepper flakes to skillet and cook 3 minutes, or until scallops are barely cooked.

☐ To serve: Arrange peppers and scallops on plates, and serve topped with a little anchovy butter.

DATES STUFFED WITH MASCARPONE AND CARAMEL SAUCE

- *1/2 cup mascarpone cheese*
- *1 tablespoon grated orange zest*
- *8 pitted dates*
- *1/4 cup sugar*
- *3 tablespoons water*
- *1/2 tablespoon unsalted butter*
- *1 teaspoon orange juice*
- *1 teaspoon Grand Marnier*

☐ In a bowl beat cheese until fluffy. Add orange zest and fill dates with cheese mixture.

☐ Make caramel sauce: In a saucepan combine sugar with water and let stand until sugar is moistened. Boil gently until mixture turns a pale golden brown.

☐ Remove from heat and swirl in butter, orange juice and Grand Marnier. Pour a little caramel sauce onto individual lightly buttered dessert plates, top with 2 dates and sprinkle with grated orange zest. Serve with Italian-style biscotti or amaretti cookies.■

Susan Costner, author of Good Friends, Great Dinners, *lives in Napa Valley, Calif.*

MASTER COURSE

Continued from page 99

BEAN, BACON, POTATO AND YELLOW-PEPPER SOUP

This has just the right combination of textures and savory flavors for a blustery winter evening.

- **1½ cups dry great northern beans (or substitute other dried legumes, such as lentils or black-eyed peas)**
- **7 cups chicken broth**
- **½ teaspoon dried thyme**
- **¼ pound hickory-cured slab bacon (rind intact), cut into ⅜-inch dice**
- **1 tablespoon unsalted butter**
- **½ small onion, finely diced**
- **½ large carrot, scraped and finely diced**
- **1 small rib celery, finely diced**
- **¼ teaspoon salt**
- **¼ teaspoon white pepper**
- **2 medium-large leeks, split and cut into ½-inch lengths**
- **2 large baking potatoes (about 1 pound), peeled and cut into ¾-inch cubes**
- **¼ large yellow bell pepper, diced**

□ In a bowl cover beans with water and soak overnight. The next day, drain and place in a saucepan. Add 3 cups broth and thyme. Bring to a boil, reduce heat and simmer until beans are just tender, about 1¼ to 1½ hours.

□ In a saucepan cover bacon with water, bring to a boil and simmer 5 minutes. Drain and press dry with paper towels.

□ In a large saucepan cook bacon over medium heat until fat is rendered and bacon is very lightly crisped. Drain on paper towels and set aside. Discard all but 2 teaspoons bacon drippings. Add butter and heat until foamy. Add onion, carrots and celery. Cook until lightly browned, about 5 minutes, and add remaining chicken stock, reserved bacon, salt and pepper. Simmer, skimming frequently, 5 minutes. Add leeks and potatoes and simmer 5 minutes before adding yellow pepper. Continue to cook, skimming frequently until potatoes are just tender, about 5 minutes. Drain, add beans and heat through. Turn off heat and allow soup to stand 30 minutes for flavors to blend. Reheat before serving. Season to taste. Serves 6.

FRESH BEET, PEAR AND YELLOW-TOMATO SALAD WITH RASPBERRY-ORANGE VINAIGRETTE

This is as appealing to the eye as to the palate.

- **12 medium beets**
- **1 tablespoon orange juice**
- **1 tablespoon raspberry vinegar**
- **1 teaspoon Dijon mustard**
- **5 tablespoons olive oil**
- **½ teaspoon salt, to taste**
- **¼ teaspoon freshly ground pepper, to taste**
- **1 medium pear, peeled, cored, coarsely chopped and tossed with 1 teaspoon lemon juice**
- **2 tablespoons diced red onion**
- **1 pint yellow cherry tomatoes or yellow pear tomatoes, washed, dried and cut in half**

□ Wash and trim all but ½-inch of beet stems. Place in foil-lined pan and cover tightly with foil. Bake in a preheated 425°F oven about 1¼ hours. Cut off stems and remove skin from beets. Cut into quarters and set aside.

□ In a small jar, combine orange juice, vinegar, mustard, olive oil, salt and pepper. Seal tightly and shake well. Set aside. Do not refrigerate.

□ In a bowl combine beets, pears and red onion. Toss with enough vinaigrette to coat.

□ Divide among 6 salad plates, and mound yellow tomatoes on the side of each. Spoon a little vinaigrette over tomatoes, and season with freshly ground pepper. Serves 6.

CORN WAFERS

Quick and easy! Serve with sweet butter.

- **¼ cup white cornmeal**
- **½ teaspoon salt**
- **1 cup boiling water**
- **2 tablespoons (¼ stick) butter or margarine, melted**

□ In a medium bowl combine cornmeal and salt. Pour 1 cup boiling water over cornmeal, stirring to keep lumps from forming. Stir in margarine.

□ Drop by tablespoonfuls onto 2 greased cookie sheets. (Batter should be liquid enough to spread out into thin 3-inch circles. If batter will not spread, when pan is filled, gently shake pan in all directions to flatten out and enlarge circles.)

□ Bake in a preheated 425°F oven until golden around edges and crispy, about 20 minutes. Serve immediately. Makes about three dozen wafers.

JAM-PECAN LAYER CAKE WITH WHIPPED CREAM

I use blackberry jam for this cake, but you may use any tart, seedless jam instead.

- **1¾ cups sifted all-purpose flour**
- **¼ teaspoon baking soda**
- **½ cup (1 stick) unsalted butter, softened**
- **1½ cups sugar**
- **3 large eggs, separated**

(Continued on page 104)



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BERMUDA'S COLORFUL HERITAGE

Continued from page 43

where they exchanged goods with the big cargo ships better suited to crossing the north Atlantic. Ensconced in the Globe Hotel, Major Norman Walker, the agent for the Confederacy, oversaw this commerce. One exhibit is the bed where his wife bore a child, first draping a Confederate flag above and scattering Virginia soil below.

Except for the museums, the venerable buildings of St. George's are all in everyday use. For this reason, seeing some of them here, as elsewhere in Bermuda, requires planning. For example, the Old Rectory, built by reformed pirate George Dew in 1705, is open only on Wednesday and Saturday, 10 to 4 P.M., because the National Trust leases it as a private house. Verdmont House, Tucker House and The Confederate Museum have extended schedules, Monday through Saturday, 10 to 5 P.M., with a small admission.

Some of Bermuda's rarest and most revealing historical relics lie in the Bermuda archives, in the basement of Government Administration Building, a nondescript modern building in downtown Hamilton. Original church records dating back to the early 17th century, early diaries and personal papers are all available. Detailed bills of lading of every ship passing through Bermuda customs reveal that trade between Britain and the Thirteen Colonies continued, even when they were at war with each other. The elegant quill-pen script of the documents brings to life Bermuda's extraordinary social history and opens a window on our own origins.

A Contrarian Fourteenth Colony

As you tour Bermuda's historic houses and museums and pore over the treasures in the archives, you become aware of Bermuda's curious position as a kind of contrarian Fourteenth Colony in the early history of the United States. During the Revolutionary War era, Loyalists fled here, then married into wealthy shipping clans. In the decades following, Bermuda-based British privateers brought back booty from United States-bound ships to grace the islands' grand houses. Fifty forts, six of them carefully restored and open to the public, attest to Bermuda's strategic importance since the 17th century. Today some of these bastions do double duty as parks. The wide trench that once held the moat around Fort Hamilton, best known for its sweeping view of Bermuda's main harbor, now contains a lush tropical garden filled with towering papayas, breadfruit trees and exotic flowers.

Considering the scarcity and value of the land, Bermuda's public gardens are treasures. Par-la-Ville Park, for example, forms a serene oasis in the middle of bustling Hamilton, the center of Bermuda's banking and insurance industry, as well as the colony's capital. Just east of Hamilton, the 19-acre Arboretum has a splendid collection of palms, and its dense stand of hardwoods attracts thousands of migrating birds. A few miles farther southeast, Palm Grove Garden, once part of a private estate, features a floral map of Bermuda with each of its nine parishes planted in a different flower.

Any day of the week, the Botanical Gardens, set almost in the middle of Bermuda, are a lovely place to stroll amid 50-foot ficus trees, spreading banyans and formal and informal flower beds. The cactus and orchid collections are particularly impressive. But the best times to visit are Tuesday, Wednesday and Friday mornings at 10:30, when botanist-guided tours offer a two-hour overview of Bermuda's endemic and introduced species, along with tips especially useful for American gardeners from the South.

For a deeper understanding of Bermuda's ecosystem, take the Wednesday-morning tour of the Bermuda Biological Station for Research, which includes a thorough explanation of the atoll's natural history. Headquartered in an old resort hotel near St. George's, the biostation is one of the world's key institutions studying the greenhouse effect and oceanographic changes.

(Continued on page 104)

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MASTER COURSE

Continued from page 102

⅔ cup sour cream
1 teaspoon vanilla
1 cup toasted chopped pecans
8 to 12 ounces tart, seedless jam, melted

□ In a bowl, sift together flour and baking soda and set aside. In a separate bowl, cream together butter and sugar until light and fluffy, about 3 minutes. Add egg yolks, one at a time, beating well after each addition. Add all but 3 tablespoons flour to butter mixture, alternating with sour cream, beginning and ending with flour, and mix well. Stir in vanilla and mix well. In a small bowl toss pecans with reserved flour and fold into batter. In a separate bowl beat egg whites until stiff, and fold into batter.

□ Pour into 2 greased 8-inch cake pans, shaking them so batter spreads evenly. Bake in a preheated 425°F oven until tester comes out clean, 40 to 50 minutes. Do not overbake.

□ Cool several minutes, run a knife around edges and remove from pans. Place one layer on cake plate, spread half of melted jam over all. Place second layer on first and hold in place with toothpicks, if necessary. Coat top with remaining jam, allowing it to run down sides. Serve with lightly whipped cream or ice cream. Serves 12.

FETTUCCINE WITH FOUR CHEESES, HAM AND PEAS

The trick to this is to have everything ready to toss together at the last minute. But, do not make the cheese sauce in advance or it will turn lumpy.

½ cup minced onion
1 tablespoon minced garlic
¼ cup (½ stick) unsalted butter, room temperature
1 cup ricotta cheese
4 ounces mild, creamy goat cheese
Pinch ground red pepper (cayenne)
1½ ounces freshly grated Parmesan cheese
1 pound fettuccine, cooked al dente and drained
½ cup good-quality light olive oil, heated
1 cup diced country ham, prosciutto or Black Forest ham
1 10-ounce package frozen small peas, thawed (but not cooked)
½ pound mozzarella cheese, cut into small cubes
2 heaping tablespoons chopped fresh chives
½ teaspoon salt, to taste

□ In a large skillet cook onion and garlic in butter over medium heat until just wilted, about 4 to 5 minutes. Stir ricotta and goat cheese into onion mixture and heat through, stirring constantly. Mix in red pepper and Parmesan.

□ Toss oil with pasta and cheese sauce. Add ham and peas and toss again. Season to taste. Sprinkle mozzarella cubes and chives and toss lightly. Serve on warmed plates. Serves 6.

MIXED GREENS AND WALNUTS WITH WALNUT VINAIGRETTE

Any combination of greens can be used here. I like a mix of mâché, Boston lettuce, arugula and a bit of raddiccio.

1 teaspoon minced shallots
1 tablespoon rice-wine vinegar
4 tablespoons walnut oil
Salt, freshly ground black pepper, to taste
4 to 6 cups mixed salad greens, washed and dried
½ cup toasted coarsely chopped walnuts

□ In a small jar combine shallots, vinegar, walnut oil, salt and pepper. Shake well and set aside. Do not refrigerate.

□ Place greens in a salad bowl, toss with vinaigrette, to taste, and sprinkle each serving with walnuts. Season to taste. Serves 6.

LIGHT BREAD PUDDING WITH CHOCOLATE SAUCE

Compared with most bread puddings, this one is feather-light. Serve with chocolate sauce or a light berry sauce, if you prefer.

½ cup (1 stick) unsalted butter, softened
10 (or more) 1-inch-thick slices French bread, crusts trimmed
4 eggs
¾ cups plus 2 tablespoons sugar
4 cups low-fat milk
2 teaspoons vanilla extract
Pinch freshly grated nutmeg (optional)

□ Generously butter a 6- to 8-cup round soufflé dish and set aside. Spread bread slices with remaining butter on top and place slices in dish.

□ In a bowl beat eggs and ¾ cup sugar. Add milk and mix well. Add vanilla and nutmeg.

□ Pour mixture carefully through a strainer into pan with bread. (Bread will float to the top.) Put dish in a larger pan. Add enough hot water to the larger pan to come halfway up side of baking dish. Place in the center of a preheated 350°F oven. Lower heat to 325°F and bake 45 minutes, or until custard is set.

□ Sprinkle remaining sugar over top of pudding. Broil 2 to 4 inches from preheated broiler until sugar melts and edges of bread turn golden brown. Serve warm or at room temperature with chocolate sauce (recipe below). Serves 6 to 8.

CHOCOLATE SAUCE

6 ounces good quality semisweet chocolate
½ cup light corn syrup
½ cup heavy cream
2 tablespoons unsalted butter
1 teaspoon vanilla

□ In the top of a double boiler melt chocolate over barely boiling water, stir in corn syrup and whisk in cream, blending well. Add butter and whisk until sauce is shiny. Off heat, stir in vanilla. Makes 1½ cups chocolate sauce. ■

CORRECTION

We regret that the list of ingredients given for Melissa's Gingerbread Cookies in Entertaining Plus (HB: Dec. '89) was incomplete. The following is the correct recipe in its entirety.

MELISSA'S GINGERBREAD COOKIES

1 cup dark molasses
1/2 cup firmly packed light-brown sugar
1/2 cup sugar
4 teaspoons ground ginger
4 teaspoons ground cinnamon
3/4 tablespoon baking soda
1 cup (2 sticks) unsalted butter, room temperature
2 eggs, lightly beaten
6 cups sifted all-purpose flour

Royal icing:

1 cup confectioners' sugar
1 egg white (from 1 large, not jumbo, egg)
Food coloring, natural sponges to decorate "spongeware" cookies

□ In a double boiler over medium heat combine molasses, sugars, ginger and cinnamon. When sugar has melted, add baking soda and stir. When mixture comes to a boil, remove from heat.

□ In a large bowl combine butter and hot molasses mixture and stir well. Let cool, then beat in egg; gradually add flour, 1 cup at a time, beating constantly.

□ On a well-floured board roll out dough to ⅛ inch thick. Cut into shapes and, with wood or metal skewer, form a hole in each shape for threading with ribbon or raffia.

□ Place 1 to 2 inches apart on heavy baking sheets lined with parchment paper. Bake in a preheated 300°F oven 30 minutes, or until thoroughly dry. Cool cookies on racks.

□ In a bowl combine sugar, egg white and food coloring. (*Note:* To make "spongeware" cookies, spread cooled cookies with a thin layer of royal icing and let dry. Dip damp sponge into colored icing and press onto cookie to make a spatterware-like design.) To decorate animals or hearts, fill a pastry bag with stiff royal icing (add more confectioners' sugar if necessary) and pipe onto cookies, as desired. Makes 3 to 4 dozen cookies.

From *Martha Stewart's Christmas* by Martha Stewart, published by Clarkson N. Potter, Inc. Text copyright © 1989 by Martha Stewart

BERMUDA'S COLORFUL HERITAGE

Continued from page 103

If you visit the Botanical Gardens on Tuesday (Wednesday after March 31), you can also take a peek at the fine hand-carved Bermuda cedar decorating the state dining room in Camden, located on the grounds. This graceful 18th-century house, now the residence of the premier, is used for government entertaining.

Some of the loveliest landscapes in Bermuda lie along the Railway Trail, the old bed of the railroad that once ran from St. George's at Bermuda's east end to Somerset on the west. Closed to all traffic but those on foot, horse and cycle, the most scenic section of this asphalt path runs the length of Somerset Island, where oleanders, Bermuda cedar and Surinam cherries frame views of the Great Sound. Just off the trail lie restored and neatly tended Fort Scaur and the Heydon Trust Estate, 43 acres of farmland interspersed with housing for the elderly.

At the top of the hill, in the middle of this estate, is one of the oldest structures in Bermuda, a former slave cottage that has been restored as a chapel. A mile north along the same section of the Railway Trail is Springfield, a 17th-century plantation house, now a branch of the Bermuda Library. This is Bermuda as it was at the close of the last century when Winslow Homer painted it—tranquilly pastoral and utterly unselfconscious about its eccentric charm. ■

Sandy Sheehy, a contributing editor of Town & Country, *wrote "Mexico's Festive Folk Art" for HB September 1989.*

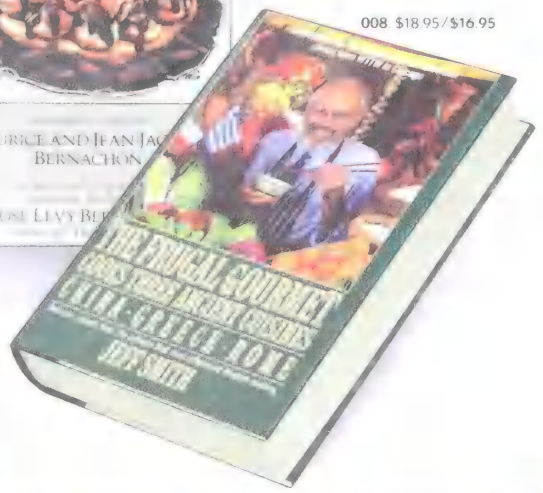
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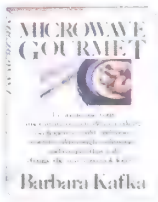
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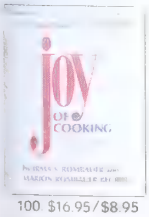
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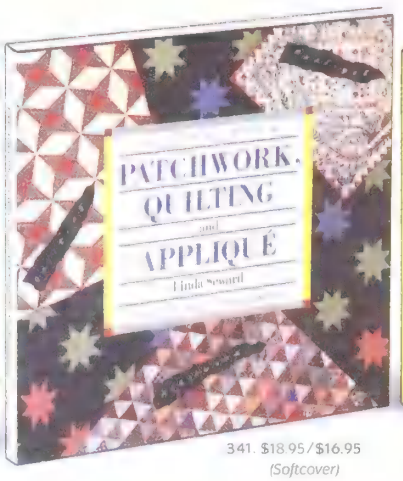
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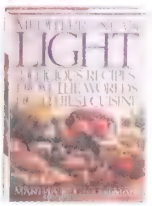
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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

PASTRY IN 4 MINUTES

We have had great success with pastry in the microwave, and one of our favorite ways to use it is to top sweet and savory pies. Basic pie dough (what the French call *pâte brisée*) becomes light and flaky in a mere 4 minutes. Placing the dough on wax paper—instead of plastic—seems to keep the pastry crisp and dry. Extra baked pastry may be made one month in advance and frozen in a tightly covered container.

PÂTE BRISÉE (BASIC PASTRY)

- **1 cup all-purpose flour**
- **½ teaspoon salt**
- **6 tablespoons very cold butter, cut into 12 pieces**
- **3 to 4 tablespoons ice water**

□ In a large mixing bowl or food processor, blend flour and salt. Quickly cut butter into flour with your fingertips, a pastry blender, 2 knives or a food processor until particles are pea-size. Add water, 1 tablespoon at a time, using a tossing motion to incorporate dough, until particles can be gathered lightly into a ball.

□ Flatten dough into a pancake approximately 4½ inches in diameter. Wrap in plastic wrap and refrigerate at least 1 hour, or up to 3 days. (If you are in a hurry, freeze dough 30 minutes.)

□ Roll dough into a 12-inch circle that is ¼-inch thick. Using a cookie cutter (3 inches by 2 inches) or a stencil and a sharp knife, cut out 12 hearts. (If you prefer, cut out stars, chickens or other shapes.) Place cutouts in a circle on a large piece of double-thickness wax paper. Prick cutouts with fork every ½ inch.

□ Place paper and pastry in microwave and microcook on HIGH 3½ to 4 minutes, or until opaque and dry but not brown. Rotate paper a half-turn halfway through cooking.

□ Remove from oven and cool on a rack. Makes twelve 3-by-2-inch shapes, or twenty-four 1½-by-2-inch shapes.

SWEET VARIATION (*Pâte Brisée Sucrée*): Sprinkle cutouts with a mixture of 1 teaspoon sugar and ¼ teaspoon cinnamon before cooking.

CHICKEN AND SWEET-POTATO POTPIES

Serve with a mixed green salad, crusty rolls and a light red wine, such as a Dolcetto d'Alba from Giacomo Conterno.

- **1 recipe *pâte brisée***
- **2 tablespoons butter**
- **2 tablespoons olive oil**
- **2 garlic cloves, minced**
- **2 tablespoons flour**
- **1 cup dry red wine**
- **1¼ pounds sweet potatoes, peeled and cut into 1-inch cubes**
- **20 pearl onions, peeled, or 1 package (16 ounces) frozen**
- **2 tablespoons tomato paste**
- **1½ pounds skinless, boneless chicken (thighs or breasts, or some of both), cut into 1-inch cubes**
- **8 ounces mushrooms, quartered**
- **1½ cups chicken broth or stock**
- **2 tablespoons lemon juice**
- **½ teaspoon freshly ground pepper**
- **½ teaspoon dried thyme**
- **Salt, to taste (optional)**
- **2 sprigs fresh tarragon (4 inches long), or 1 teaspoon dried, crumbled tarragon**
- **6 sprigs fresh tarragon, for garnish (optional)**

□ Prepare *pâte brisée*, as directed.

□ In a 3- or 4-quart casserole, combine butter, oil and garlic.

□ Cover tightly with lid or plastic wrap, turned back slightly on one side, and microcook on HIGH 1½ to 2 minutes, or until butter is melted. Stir in flour to make a smooth paste. Add wine and stir.

□ Add potatoes, cover again and cook on HIGH 12 to 14 minutes, or until potatoes are tender, stirring after 6 minutes.

□ Stir in remaining ingredients except *pâte brisée*. Cover and cook on HIGH 20 to 22 minutes, or until chicken is cooked through and tender, stirring after 10 minutes. Let stand, covered, 10 minutes.

□ To serve, divide pie filling between six lightly buttered 2-cup ramekins, terrines or soup plates. Place 2 large or 4 small pastry cutouts on top of each and garnish with a sprig of tarragon. Serves 6.

Note: If you have made filling in advance and refrigerated it, reheat before assembling with pastry: Microcook on HIGH 10 to 15 minutes, stirring every 5 minutes.

DEEP-DISH PINEAPPLE TARTS

Serve with coffee, cappuccino or espresso and a dessert wine, such as the Moscato di Pantelleria from De Bartoli.

- **1 recipe *pâte brisée*, sweet variation**
- **2 eggs**
- **½ cup sugar**
- **2 tablespoons flour**
- **1 tablespoon lemon juice**
- **½ teaspoon vanilla extract**
- **2½ cups fresh pineapple, cut into ½-inch cubes**

□ Prepare *pâte brisée*, as directed.

□ In a 2-quart microwave-proof casserole, beat together eggs and sugar. Stir in flour, lemon juice and vanilla until smooth. Gently fold in pineapple pieces. Microcook, uncovered, on HIGH 6 to 7 minutes, or until cream mixture is thickened, stirring thoroughly every 2 minutes.

□ To serve, spoon into individual 6-ounce ramekins or tartlet dishes. Top with 2 large or 4 small pastry cutouts. Serve warm, at room temperature, or chilled. ■

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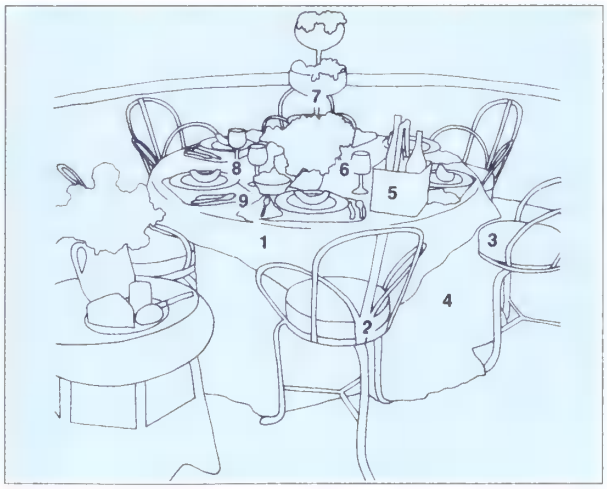
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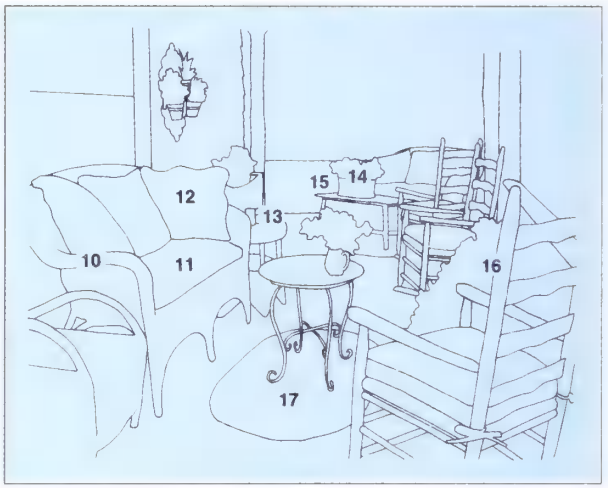
JOYS OF THE COTTAGE

Pages 62 to 67



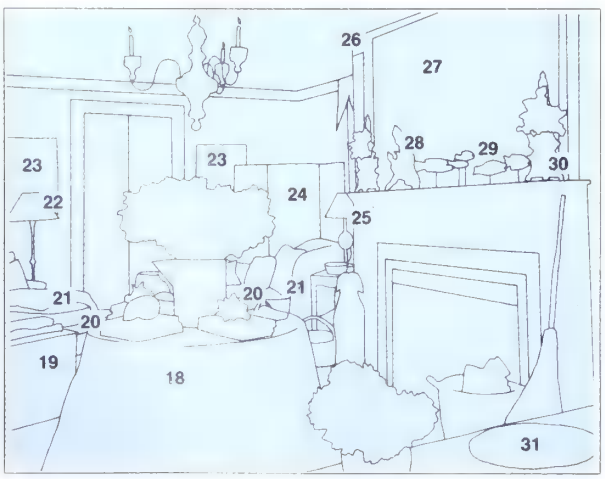
Terrace, page 62 (above)

1.	*Shell fabric, Waverly (per yd.)*	$29.99
2.	*Chairs, Winterthur (ea.)*	190.00
3.	*Chair fabric, Waverly (per yd.)*	29.99
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8.	*Glass chargers, ABC Carpet & Home (ea.)*	15.00
9.	*Napkins and place mats, ABC Carpet & Home (ea.)*	3.99 and 9.00



Porch, pages 62 and 63 (above)

10.	*Settee, Sears*	$179.99
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12.	*Pillow fabric, Waverly (per yd.)*	34.95
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14.	*Foot tub, Limited Editions*	480.00
15.	*Twig table, ABC Carpet & Home*	385.00
16.	*Chairs, Sears (ea.)*	79.99
17.	*Rug, ABC Carpet & Home*	35.00



Living Room, page 64 (left)

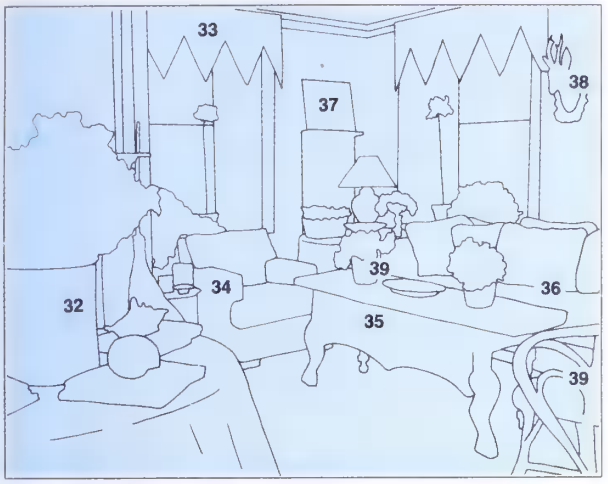
18.	*Table fabric, Waverly (per yd.)*	$29.99
*19.	*Chest, Judith and James Milne*	375.00
20.	*Chaises, Lee Industries, Inc. (ea.)*	1,050.00 and 1,263.00
21.	*Fabric on chaises, Waverly (per yd.)*	39.99
22.	*Lamp, Hobe Sound Lamps*	325.00
23.	*Framed prints, J. Pocker & Son (ea.)*	200.00
*24.	*Screen, Betty Jane Bart Antiques*	5,4000.00
25.	*Lamp, ABC Carpet & Home*	230.00
26.	*Border papers, Waverly (per roll)*	12.99 and 14.99
27.	*Self-stick paper, Queensboro Hardware (ea.)*	45.00
28.	*Coral, Limited Editions*	120.00
29.	*Fish decoys, Tucker Robbins (ea.)*	95.00
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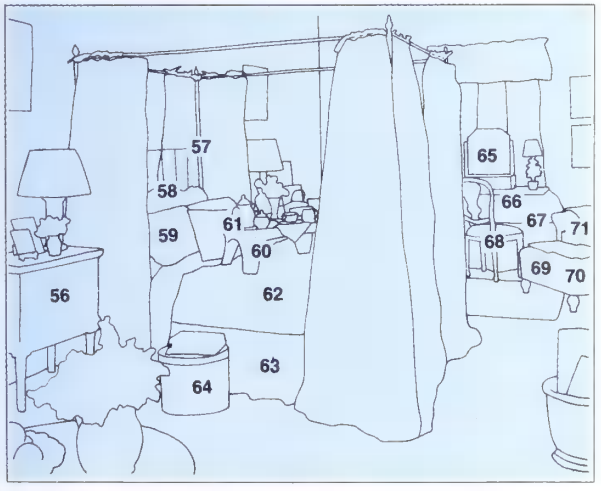
JOYS OF THE COTTAGE

Continued



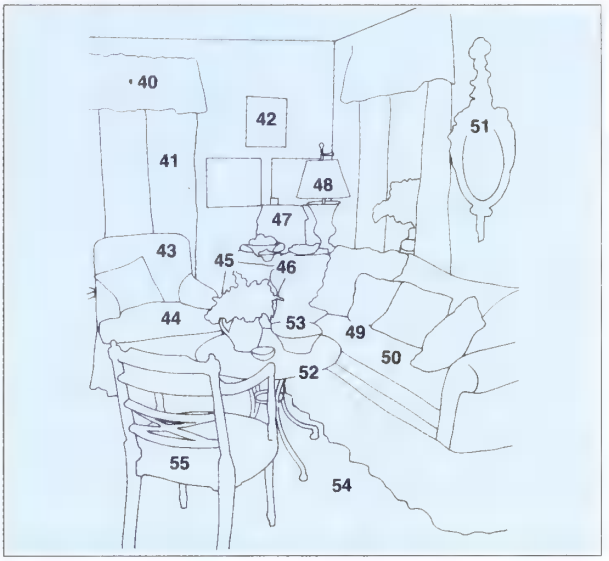
Living Room, pages 64 and 65 (above)

*32.	*Watering can and tole planter, Lexington Gardens (ea.)*	*$450.00*
33.	*Valance fabric, Waverly (per yd.)*	*29.99*
34.	*Chair, Donghia Furniture at Anne Mullin Interiors*	*3,000.00*
*35.	*Coffee table, Tucker Robbins*	*800.00*
36.	*Sofa, Lee Industries, Inc.*	*1,428.00*
37.	*Framed print, J. Pocker & Son*	*110.00*
38.	*Carved deer head, Hubert des Forges*	*1,400.00*
39.	*Rope chair and pair of planters, Limited Editions*	*600.00 and 540.00*



Bedroom, page 67 (above)

*56.	*Bedside table, Olivieri*	*$2,900.00*
57.	*Full-size iron bed, Conran's Habitat*	*675.00*
58.	*Pillow shams, Waverly (ea.)*	*72.50*
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Bedroom Detail, page 66 (above)

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*68.	*Dressing-table chair, Olivieri*	*1,350.00*
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70.	*Ottoman fabric, Waverly (per yd.)*	*34.95*
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(Continued on page 110)

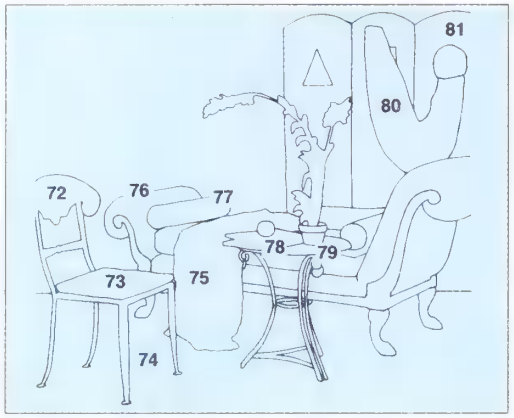
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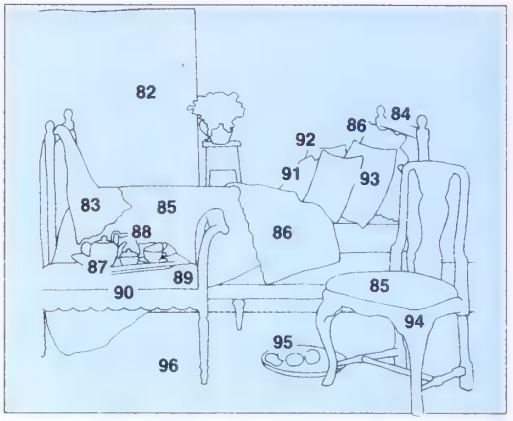
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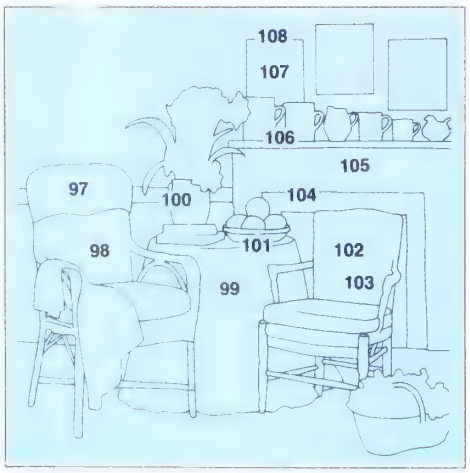
Pages 68 to 71

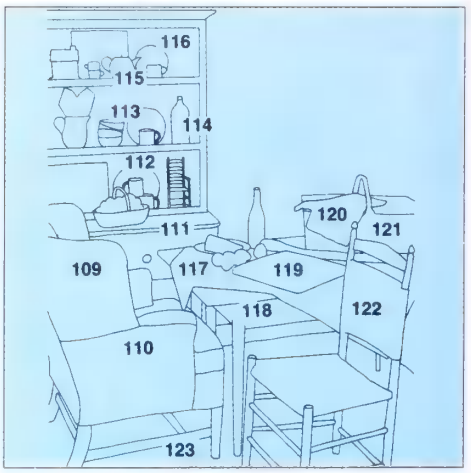




Pages 68 and 69 (left and right)

72. *Chair, Sarreid, Ltd.* $990.00
73. *Chair fabric, Covington Fabrics (per yd.)* .. 22.00
74. *Tile floor, Azrock Industries Inc. (per tile)* . 3.00
75. *Throw, Conran's Habitat* 39.95
76. *Recamier, IPF International, Inc.* 3,610.00
77. *Recamier fabric, Covington Fabrics (per yd.)* 22.00
78. *Check frame, Johnson's Frame Center* 132.00
79. *Table, Drexel Heritage Furnishings* 1,139.00
80. *Full-size sheet, Esprit* 38.00
81. *Screen, Illusions Inc.* 2,700.00
82. *Screen, Timeless Design Inc.* 3,600.00
83. *Throw, Ralph Lauren* 100.00
84. *Daybed, Hickory Chair Co.* 2,351.00
*85. *Fabric on bed and chair, Motif Designs (ea. per yd.)* 22.95 and 19.95
86. *Sheets, Cannon Royal Family (ea.)* . 34.99 to 64.99
87. *Tea set, The H. Lexington Collection (ea.)* 32.00 to 149.00
88. *Pitcher, Wolfman-Gold & Good Company* . 30.00
89. *Bench fabric, Osborne & Little at M.A. Jackson & Co. (per yd.)* 80.00
90. *Bench, Lexington Furniture* 840.00
91. *Lace pillow, The Wicker Garden (ea.)* 48.00
92. *Pillow fabric, Manuel Canovas at Westport Interiors (per yd.)* 80.00
93. *Pillow fabric, China Seas at M.A. Jackson & Co. (per yd.)* 51.00
94. *Chair, Jeffco* 650.00
95. *Plate, GuildMaster* 150.00
96. *Rug, Weavers Corner, Inc.* 1,400.00





Pages 70 and 71 (left and right)

97. *Fabric, Schumacher & Co. (per yd.)* $57.00
98. *Wicker chair, Hickory Chair Co.* 724.00
99. *Table fabric, Pierre Deux (per yd.)* 39.00
100. *Vase, Pure Mädderlake* 1,200.00
101. *Dish, Le Fanion* 60.00
102. *Fabric on chair, Waverly (per yd.)* 15.50
103. *French chair, Bloomingdale's* 795.00
104. *Mantel tiles, Country Floors, Inc. (ea.)* 10.40
105. *Mantel, Great American Salvage Co.* 750.00
106. *Pottery, Le Fanion (ea.)* 40.00 to 90.00
107. *Unframed print, J. Pocker & Son (ea.)* 18.00
108. *Matting, Ralph Lauren (per roll)* 40.00
109. *Wing chair, Pearson Company* 1,100.00
110. *Chair fabric, Schumacher & Co. (per yd.)* .. 23.00
111. *Hutch, Taylor Woodcraft* 1,700.00
112. *Plates, Crate and Barrel (set of four)* 22.95
113. *Dinnerware, Neiman Marcus (ea.)* . 16.00 to 50.00
114. *Decanter, GuildMaster (set of three)* 219.00
115. *Dinnerware, Conran's Habitat (ea.)* 1.95 to 14.95
116. *Liner, Wall-Tex Wallcoverings (per roll)* 18.99
117. *Tablecloth, Williams Sonoma* 30.00
*118. *Table, Evergreen Antiques* 1,600.00
119. *Checkers and board, Goose Creek Inc. (ea.)* 16.50 and 126.00
120. *Towels, Crate and Barrel (set of six)* 11.95
121. *Picnic basket, Crate and Barrel* 28.00
122. *Chair, Shaker Workshops (assembled)* 245.00
123. *Rug, Conran's Habitat* 399.00

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Not to mention making you feel apathetic, alienated, insecure or paranoid.
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If you still think that smoking pot is relatively harmless, then think about what it can lead to. Cocaine. Crack. Heroin.
Then try telling that to a teenager. Like yours.

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PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

CORRECTION

In HB December 1989 issue, the telephone number listed in Product Information for Peter J. Wheeler Assoc., (Grand Scale in a Small Space) was incorrect. The correct number is 617–426–5921.

STYLEBEAT

●*Pages 12 and 13:* **"Freccia" wall sconce** by Vistosi, designed by V. Riggattieri; hand-blown Murano glass with black metal parts, available in white, aquamarine, green/white, powder pink, powder white; 7 ft. 2 in. by 12 in.; can also be purchased as a standing floor lamp—Lee's Studio New York (R,T), 211 W. 57 St., New York 10019; and Roche-Bobois (R,T), 1 Henry Adams St., San Francisco, CA 94103. **Letto Metallo metal bed,** by Mondo from the Mondo Notte Collection; treated to look and feel like old oxidized blue-green metal; comes painted in blue or green; also available with faux-wood finish; full-size 80.8 by 72 by 42 in. high, twin size, 80.8 by 35.6 by 42 in. high—available at Zona (R), 97 Green St., New York 10012. Furniture of the Twentieth Century, Inc., 227 W. 17 St., New York 10011; and Postmark (R,T), 333 Bryant St., San Francisco, CA 94107. **"Fulvia" rattan armchair** from Vittorio Bonacina, designed by Paolo Zani, shown pale green, 36.8 by 24.8 by 31.2 in. high—available at Postmark (R,T), 333 Bryant St., San Francisco, CA 94107; and Modern Living (R,T), 8215 Melrose Ave., Los Angeles, CA 90046. **"Cenacolo" table** by Arkifasem, designed by Studio Archirivolto, solid American pine with turned legs and gray wheel feet; also comes in cherry-painted pine—available at Algebra (R,T) 128 N. Second St., Philadelphia, PA 19106; and Postmark (R,T), 333 Bryant St., San Francisco, CA 94107. **"Jane Paille" chair** from Driade, designed by Philippe Starck, beechwood with ebony color finish and woven paper seat of ebony color, 26.4 by 25.2 by 35.8 in. high—available at Modern Living (R,T), 8215 Melrose Ave., Los Angeles, CA 90046; and Furniture of the Twentieth Century, Inc. (R,T), 227 W. 17 St., New York 10011. **One-legged table** from Capellini International Interiors, designed by Jasper Morrison; console table in metal painted gray, top in sanded glass—available at Diva (R,T), 8818 Beverly Blvd., Los Angeles, CA 90048; and Furniture of the Twentieth Century, Inc. (R,T), 227 W. 17 St., New York 10011. **"Baisity" chair** from B & B Italia, designed by Antonio Citterio, upholstered in Bulgarian leather, cushions of paisley and striped woven wool, 41 by 34⅝ by 3½ in. high—Furniture of the Twentieth Century, Inc. (R,T), 227 W. 17 St., New York 10011. **9250 Remida stool** from Zanotta, designed by Fortunato Depero in 1922 (this is a reissuing of the original 1922 design), natural-color wax-finished maple base, with multicolored leather seat in green, yellow, blue, pink and red, 12.8 by 18 in. high—available at Modern Living (R,T), 8215 Melrose Ave., Los Angeles, CA 90046; and Furniture of the Twentieth Century, Inc. (R,T), 227 W. 17 St., New York 10011; and Postmark (R,T), 333 Bryant St., San Francisco, CA 94107. **"Miss Balu" round table** from Kartell, designed by Philippe Starck, plastic top and base joined at central leg by a decorative motif, lacquered, with anti-scratch finish for indoor/outdoor use, in white, light gray, light sky blue, light pink, black, also comes with square top, 36 by 29 in. high—available at Furniture of the Twentieth Century, Inc. (R,T), 227 W. 17 St., New York 10011. **Remake sofa,** from Over BBB (M), designed by Laura Griziotti, solid beechwood feet, down cushions, available in white, red, lilac, light blue, comes with armchair, footstool and is available as a love seat (40 by 64 in.), or as two-seat (40 by 80 in.) or three-seat sofa (40 by 96 in.) by Over BBB (M), Viale Brianza 30, 20036 Meda (MI); phone: 0362–70401; fax: 0362–70406—available through Current (R,T), 1201 Western Ave., Suite 100, Seattle, WA 98101. **"Porta Finestra" sideboard** from Molteni & c., designed by Luca Meda, comes in natural wood, or painted blue or green; 43.6 by 20.4 by 74.8 in. high—available at Unifor, Inc. (T), IDCNY Center One, Suite 38A, 30-30 Thomson Ave., Long Island City, NY 11101. **"Veronese Ovale Grande"** by Laboratorio Pesaro, designed by Franco Bucci, porcelain in blue and green; 80 by 40 by 28.8 in. high—Laboratorio Pesaro di Franco Bucci & Co., Inc. (M), Strada Romagna 143/145, 61100 Pesaro, Italy; phone: 0721–27127 (ask for Mr. Ciaroni); fax: 0721–279614.

●*Page 16:* **Les Chats Café curtains,** #FCCC, 24 by 46 in. long, $56—Rue de France (R), 78 Thames St., Newport, RI 02840. **Cat in boat**—Museum of American Folk Art Book & Gift Shop, 2 Lincoln Sq., New York 10019. **Needlepoint cats in basket:** Marmalade Cat #629; Ginger Cat #636; Silver Tabby #637, available in kits—Glorafilia, Ltd. (R), 533 Kings Croft, Cherry Hill, NJ 08034; catalog, $3. **Basket**—Conran's Habitat (R), 444 Lafayette St., New York 10003. **Toile fabric,** "La Villageoise," blue #62872.01—Brunschwig & Fils (T), 979 Third Ave., New York 10022; available through AMS Interiors (R), 289 Greenwich Ave., Greenwhich, CT, 06830; 203–625–0184. **"Fish Market" rug,** 24 by 32 in. long, $525—Mabel's (R), 829 Madison Ave., New York 10021. **Seven-kitten doorstop,** finished #R582A, $30.55; kit, #R582, $13.50—Shaker Workshops (MO), PO Box 1028, Concord, MA 01742.

FRESH VISION

●*Page 21:* All furniture including canopy bed designed by Hilton McConnico for Furniture of the Twentieth Century—Furniture of the Twentieth Century (T), 227 W. 17 St., New York 10011. **Lobster-print fabric,** "Lobsters in Love or Be Careful, Everyone is Watching," and **stripe print,** "The Little Black Stars of the Sea Are Lost and All in a Line Making Their Way Upstream to the Mountaintops" hanging by windows; **smaller lobster print** on table and bed, "The Wedding Party with Family and Friends"; **rug,** manufactured by Toulemonde-bouchard—Furniture of the Twentieth Century. **Chandelier,** Swedish, 1830, $18,000—Jean Paul Beaujard (R), 209 E. 76 St., New York 10021. **Decanters,** $700 ea.; **stemware,** $230 ea.; **gold-bordered cactus plate,** one of a six-part series, $180 ea., by Daum Cristal France—Daum Boutique (R), 41 Madison Ave., New York 10010. **Tiny cacti on shelves**—Desert Dan.

●*Page 22:* **Celadon dinnerware:** plate, $34.50; soup plate, $27; salad plate, $20—Saks Fifth Ave. (Lee Bailey Shop), 611 Fifth Ave., New York 10022. **Glass cake stand,** $55—Wolfman-Gold & Good Company, 116 Greene St., New York 10012.

GARDEN GUIDE

●*Page 33:* For a copy of the All-America Rose Selections brochure, *The Wonderful World of Roses,* send $1 and a self-addressed stamped #10 envelope to: AARS (Dept. GW, HB) 221 N. La Salle St., Suite 3900, Chicago, IL 60601. The brochure includes helpful growing tips and a list of winners through the years, along with suggestions for the most fragrant roses, color choices, etc. **Meidland® Roses,** from France by Conard-Pyle Co., will be at garden centers and nurseries this spring and available through various mail-order catalogs as follows: **W. Atlee Burpee & Co.** (Dept. HB), 300 Park Ave., Warminster, PA 18974. **Geo W. Park Seed Co., Inc.** (Dept HB), Greenwood, SC 29647-0001. **Jackson & Perkins Co.** (Dept. HB), Medford, OR 97501. **The Natural Gardening Company** (Dept. HB), 217 San Anselmo Ave., San Anselmo, CA 94960. **Wayside Gardens** (Dept. HB), Hodges, SC 29695-0001.

ROMANTIC GARDEN HOUSES

●*Pages 50 and 51:* Garden cottage *(top left and right): Designers:* Nancy Taylor, Ken Dowd; Innocenti & Webel, 41 Northern Blvd., Greenvale, NY 11548. *Builders:* James F. Burke III, Donal P. Finlay, Joseph P. Vesey; Gold Coast Custom Millworks, 36 Morris Ave., Glen Cove, NY 11542. *Interior designer:* John F. Saladino, John F. Saladino Inc., 305 E. 63 St., New York 10021. **Stone head on wall**—Saladino Furniture Inc. (T), 305 E. 63 St., New York 10021.

●*Page 55: Location:* The Vineyard Reflecting Pools and Gazebo, Fisher Vineyards, 6200 Saint Helena Rd., Santa Rosa, CA 95404. *Architect and landscape architect:* William Turnbull Assoc., Pier 1½, The Embarcadero, San Francisco, CA 94111. *Contractor:* Matthew D. Sylvia, PO Box 7, The Sea Ranch, CA 95497.

●*Pages 56 and 57:* **Prefabricated greenhouse**—Solite (M), 1145 Bronx River Ave., Bronx, NY 10472. Cabinets designed by Bausman-Gill Assoc. *Architect:* Bausman-Gill Assoc., 611 Broadway, Rm. 611, New York 10012. *Contractor:* James Kenny, World Housing Ltd., Newton, NJ 07860. **Tablecloths:** "Bella," pink, 71 in. sq., with 8 matching napkins, $125; "Ramage," white, 106 in. round, with 12 matching napkins, $555—Frette Inc. (R), 799 Madison Ave., New York 10021.

●*Pages 58 and 59: Top left: Architect:* Amsler Hagenah MacLean, Architects Inc., 65 Long Wharf, Boston, MA 02110. **Conservatory**—Machin Designs (USA), Inc. (M,R), 557 Danbury Rd., Wilton, Ct 06897.

●*Pages 60 and 61:* Guest house/study: *Architect:* Carlos Jimenez, Carlos Jimenez Architectural Design Studio, 1116 Willard St., Houston, TX 77006. Barn: *Architect:* Trumbull Architects, 225 Lafayette St., New York 10012. *Project team:* Debra Wassman, Jonathan Lanman. *Landscape designer and contractor:* Suzanne Boschen, Willow Lane, Clinton Corners, NY 12514. *Contractor:* Wolcott Builders, Enterprise Road, Rhinebeck, NY 12572. Tower: *Architect:* Berke & McWhorter Architects, 64 Fulton St., New York 10038. Playhouse: *Architect:* Rosenblum/Harb Architects, 230 W. 17 St., New York 10011. *Project architect:* Christopher Powell. *Builder:* Jonathan Kellogg, Masterworks Construction Co. Inc., PO Box 42, Lake Hill, NY 12448.

JOYS OF THE COTTAGE

●*Pages 62 and 63: Designer:* John Robert Moore II, 41 E. 68 St., New York 10021. **Tablecloth fabric,** "On Island," from The Nantucket Collection, #656481/Marina, $29.99 per yd.; **fabric underneath,** "Just Fun," #355291, $16.99 per yd.; **fabric on chair seats,** "Rosehips," #655725/blue, $29.99 per yd—Waverly (M), 79 Madison Ave, New York 10016; 800–423–5881. **Centerpiece,** $475—Judith and James Milne, Inc. (R), 500 E. 74 St., New York 10021. **Butterfly chair,** #428, $190—Winterthur Museum and Gardens, Dover, DE 19901; 800–767–0500. **Cobalt water glasses,** $6 ea.; **place mats,** $9 ea.; **napkins,** $3.99 ea.; **glass chargers,** $15 ea.; **bottleholders,** $75—ABC Carpet & Home, 888 Broadway, New York 10003. **Sunflower plates**—The Haldon Group (T), 3245 W. Story Rd., PO Box 165306, Irving, TX 75016. *Right:* **Wicker furniture** (available only in Sears catalog): **settee** #92271, $179.99; **cocktail table,** #92276, $99.99; **rocking chairs,** $79.99—Sears (MO); 800–366–3000. Rocking chairs painted by Anthony Cava, 70 Irving Pl., New York 10003; 212–473–6613. **Fabric on wicker furniture,** "Hadwen Stripe," from The Nantucket Collection, #656454/Meadow, $29.99 per yd.—Waverly (M), 79 Madison Ave, New York 10016; 800–423–5881. **Twig coffee table,** $385; **braided rugs,** 27 by 48 in. long, $35—ABC Carpet & Home, 888 Broadway, New York 10003. **Glazed oval foot tub,** with hand-applied flowers, birds and butterflies, by Beau Maas, $480—Limited Editions, 253 E. 72 St., New York 10021. **Three-pot scrolled wall planter,** $26.95—David Kay, Terrace Suite 114, 921 Eastwind Dr., Westerville, OH 43087; 800–872–5588.

●*Pages 64 and 65:* **Needlepoint screen,** 19th c., $5,400—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128. **Black iron floor lamp,** #965, $325—Hobe Sound Lamps (R,T), 505 Whitehall St. SW, Atlanta, GA 30303. **Chaise** (on left), #885, $1,050 COM; **chaise** (on right), #7901, $1,263 COM—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Fabrics on chaises:** "Whitehaven," #6O4840, $39.99 per yd.; **welting,** "Classic Ticking," #605223, $21 per yd.; **pillow fabric,** "Ninety-six Main St.," #656460/colonial, $29.99 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Throw on chaise,** Gynedd Pinwheel/navy, 100 percent wool, $130—Mystic Valley Traders (M), 50 Cross St., Winchester, MA 01890. **Needlepoint pillow,** $80; **standing lamp with geomet-**

(Continued on page 114)

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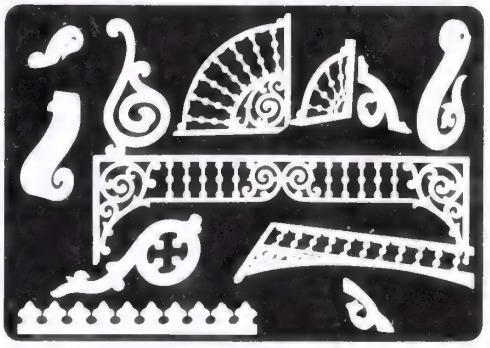
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PRODUCT INFORMATION

Continued from page 112

ric design, $230—ABC Carpet & Home, 888 Broadway, New York 10003. **Red chest of drawers,** $375—Judith and James Milne, Inc. (R), 500 E. 74 St., New York 10021. **Shell prints,** $18 ea. unframed, $200 ea. framed—J. Pocker & Son (R,T), 824 Lexington Ave., New York 10021; catalog, $5. **Blue-and-white self-stick paper,** 50-ft. roll, $45—Queensboro Hardware Co. (R), 1167 Second Ave., New York 10021. *Right:* Floor painted by Jonathan Schweitzer, c/o Twigs, 381 Bleecker St., New York 10014. **Wallpaper borders,** "Mariner" (rope style), #556994, $12.99 per roll; "Nantucket" (shell border), #556934, $14.99 per roll—Waverly (M), 79 Madison Ave., New York 10016. **Sofa,** #7300, $1,428 COM—Lee Industries, Inc (M), PO Box 26, Newton, NC 28658. **Fabrics on sofa:** "Whitehaven," #6O480, $39.99 per yd.; **welting,** "Classic Ticking," #605223, $21 per yd.; **pillow fabric,** "Ninety-six Main St.," #656460/colonial, $29.99 per yd.; **curtains,** "Brant Point Stripe," #656494/navy, $29.99 per yd.—Waverly. **Woven chair,** #9101, $3,000—Donghia Furniture (T), 979 Third Ave., New York 10022, at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830. **Fabric on woven chair and table skirt,** "Ninety-six Main St.," #656460/colonial, $29.99 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Cotton fringe,** #23503/B1—Conso Products (M), 800–845–2431. **Throw on table** (next to sofa), #B021 Oat/Cream, 47 by 70 in. long, $130—Mystic Valley Traders (M), 50 Cross St., Winchester, MA 01890. **Coffee table,** from Guatemala, c. 1930, $800; **fish decoys on mantel,** $95 ea.—Tucker Robbins (R,T), 300 E. 57 St., New York 10022. **Faux-bois vases on coffee table,** $540 pr.; **platter,** $180; **rope chair,** $600; **coral on mantel,** $120—Limited Editions, 253 E. 72 St., New York 10021. **Dolphin basket,** $265—Judith and James Milne, Inc. (R), 500 E. 74 St., New York 10021. **Red papier-mâché dish,** $495—Eggs & Tricity, 979 Third Ave., New York 10022. **Blue-and-white tulipière on mantel,** #U6538, $750 ea.—Mottahedeh (M), 225 Fifth Ave., New York 10010. **Ship print,** $12 unframed, $110 framed—J. Pocker & Son (R,T), 824 Lexington Ave., New York 10021; catalog, $5. **Carved-wood deer head,** $1,400—Hubert des Forges (R,T), 1193 Lexington Ave., New York 10028. **Antique watering can,** $450; **planter holding shells** (on side table), $350—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Small Moroccan red table,** $595—ABC Carpet & Home, 888 Broadway, New York 10003.

● *Pages 66 and 67:* **Curtains: valances,** "Down Bank," #656502/sweetheart, $29.99 per yd.; **trim,** "Offray" ribbon, #7425, color #650; **panels,** "Maura," #30M2930/white, $29.99 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Prints:** "Interiors," $12 ea. unframed, $130 ea. framed—J. Pocker & Son (R,T), 824 Lexington Ave., New York 10021, catalog, $5. **Sofa,** #3091, $1,403 COM, and **slipcover,** $643; **chair,** #1077, $788 COM, and **slipcover,** $18—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Sofa slipcover,** "Sonata," #657011/blush, $29.99 per yd.; **chair slipcover,** "Nantucket Stroll," #6565121/sweetheart, $29.99 per yd.; **tableskirt,** "Camelback," #604900/natural, $24.95 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Fringe,** #23503/B1—Conso Products (M), 800–845–2431. **Sunflower plates and jam jar,** $200 per set—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Birdhouse,** $240; **needlepoint pillow** (in chair), $80—ABC Carpet & Home, 888 Broadway, New York 10003. **Carved gilded wood mirror,** $1,800; **white porcelain basketweave lamps,** $875 per pr.; **tole tulip** (on bedside table), $475—Hubert des Forges (R,T), 1193 Lexington Ave., New York 10028. **Painted chair with cane seat,** Sheraton style, $2,300—Julia Gray (T), 979 Third Ave., New York 10022. **Coffee table,** #1301, Cappucino/Carnevale, $3,220—Patina (M), 357 Peachtree Hills Ave., Suite 236, Atlanta, GA 30305. **Grape-relief pitcher** (on coffee table), $50; **gold heart-shaped picture frame** (on side table), $18.50—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **White woven-porcelain basket,** $900—Eggs & Tricity, 979 Third Ave., New York 10022. **White lace pillows on sofa,** $45 ea.—Cherchez (R), 862 Lexington Ave., New York 10021. **Needlepoint carpet,** #3900483, N124/987F, 8 ft. 10 in. by 12 ft., Kent Beige, $4,995—ABC Carpet & Home, 888 Broadway, New York 10018. **Throw on sofa,** $GOG1 rose/white mohair, 50 by 70 in., $140—Mystic Valley Traders (M), 50 Cross St., Winchester, MA 01890. *Right:* **Iron Coventry bed,** #956198, full-size, $675—Conran's Habitat; catalog: 800–462–1769. **Bed hangings:** "Down Bank," #656502/sweetheart, $29.99 per yd.; **lined with** "Maura," #302930/white, $29.99 per yd.; **full-size comforter,** $280; **dust ruffle,** $122.50—Waverly (M), 79 Madison Ave., New York 10016. **Bed tray,** #1020241, $85; **linens,** Shong Chi "Emily" flat and two pillowcases (prices vary); **decorative pillow,** $16.99—ABC Carpet & Home, 888 Broadway, New York 10003. **Tea set on breakfast tray: tea pot,** $55; **sugar,** $23; **creamer,** $19; **cup and saucer,** $25; **green-handled dish on covered table,** $80–Le Fanion (R), 299 W. Fourth St., New York 10014. **Bedside table,** Louis XVI style, painted and decorated, 24½ by 15½ by 29½ in. high, $2,900; **antique Italian neoclassic dressing-table chair,** $1,350—Olivieri (T), 306 E. 61 St., New York 10021. **Bandbox,** covered in blue-and-white vintage wallpaper, $85—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Fabric on dressing table,** "Dresden," #655731/yellow, $29.99 per yd.—Waverly, 79 Madison Ave., New York 10016. **Dressing-table mirror,** $900—Limited Editions, 253 E. 72 St., New York 10021. **Ottoman,** #508, $376 COM; **chair,** #1090, $685 COM; **slipcover,** $418—Lee Industries, Inc. (M), PO Box 26, Newton, NC 28658. **Fabric on ottoman,** "Versailles," #605702/sherbet, $34.95 per yd.; **slipcover fabric on chair,** "Nantucket Stroll," #656512/sweetheart, $29.99 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Dressing-table accessories**—Antiques by Dorene, Inc., 38 Wildwood Dr., Short Hills, NJ 07078. **Small needlepoint rug,** #2160138, cream with floral, 3 by 5 ft. long, $695—ABC Carpet & Home, 888 Broadway, New York 10018. **Berry prints,** $18 ea. unframed, $80 ea. framed—J. Pocker & Son (R,T), 824 Lexington Ave., New York 10021; catalog, $5. **Orange trees**—R. Ross & Sons, Rte. 209, Marbletown, NY 12401.

CHECKS

● *Pages 68 and 69:* **Hand-carved recamier,** animal-paw feet, beechwood, 2 bolsters, available raw or finished, 38½ by 28¼ by 90 in. high, $3,610 COM—IPF International, Inc. (M), 11-13 Maryland Ave., Patterson, NJ 07503. **Iron chair,** #8200, Empire side chair with cushion, rust finish, $990—Sarreid, Ltd. (R), 2006 US 301, PO Box 3545, Wilson, NC 91929-1414. **Fabric on chaise,** "Mezzo," 51 percent linen/49 percent cotton, 54 in. wide, $22 per yd.; **fabric on chair cushion,** "Maja," 51 percent linen/49 percent cotton, 54 in. wide, woven, $22 per yd.—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Screen,** "Geo," brushed- steel frame, pewter-finish wood frames, panel inserts available in other finishes, $2,700—Illusions Inc. (M), 111 Clinton Rd., Fairfield, NJ 07006. **Chairside table,** marble top, metal base, 22 by 22 by 24 in. high, from the Accents by Heritage Collection, $1,139—Drexel Heritage Furnishings (M), 101 N. Main St., Drexel, NC 28619. **Floor,** black and white "Super Plain" vinyl tiles, 12 by 12 in., $3 ea.—Azrock Industries Inc. (M), San Antonio, TX 78265. **Throw on chaise,** black-and-white-checked cotton, $39.95—Conran's Habitat (R), 160 E. 54 St., New York 10022. **Sheet on screen,** from the Onyx Collection, full-size flat, approx. $30—Esprit Bath & Bed (M), 1221 Sixth Ave., New York 10020. **Check frame on table,** 8 by 10 in., onyx and mother-of-pearl, $132—Johnson's Frame Center (R), 1079 Lexington Ave., New York 10021. *Right:* **Scandinavian daybed,** carved leaves and finials on posts, from the Mark Hampton Collection, upholstered head and footboards, mahogany with antique cream finish, standard twin, $2,351 COM—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28601. **Queen Anne Swedish side chair,** $650—Jeffco (M), 1 N. Broadway, White Plains, NY 10601. **Fabric on daybed,** "Dishtowel," #KAB267, from Kitchen & Bath Collection, 100 percent cotton, 54 in. wide, $22.95 per yd.; **fabric on box spring and Swedish chair cushion,** "Country Check," 100 percent cotton, Scotchgard finish, 54 in. wide, $19.95 per yd.—Motif Designs (R,T), 20 Jones St., New Rochelle, NY 10801. **Swedish bench,** 56 by 21 by 36 in. high, $840—Lynn Hollyn Designs for Lexington Furniture, Lexington, NC 27292. **Fabric on pillow and bench,** "Mirepoix," 100 percent cotton, 55 in. wide, $69 per yd.—Designers Guild, available through Osborne & Little at M.A. Jackson & Co., Yellow Monkey Village, Cross River, NY 10518. **Trompe l'oeil screen,** $3,600—Timeless Design Inc. (R), PO Box 20711, Seattle, WA 98102-1711. **Rug,** woven linen and cotton, $1,400—Weavers Corner, Inc. (R), 1406 E. Spring St., New Albany, IN 47150. **Sheet,** "Vicomte," from Court of Versailles Collection, $34.99; lace-bordered pillow sham, $64.99—Cannon Royal Family (M), 1271 Sixth Ave., New York 10018. **Small lace pillow,** $48—The Wicker Garden (R), 1318 Madison Ave., New York 10128. **Small blue-and-white- check pillow fabric,** "Danish Checks II," 100 percent woven cotton, $51 per yd.—China Seas (T) at M.A. Jackson & Co. **Large blue-and-white-check pillow fabric,** "Tremolat," 100 percent rayon, 51 in. wide, $80 per yd.—Manuel Canovas (T) at Westport Interiors (R), 254 Post Rd. East, Westport, CT 06880. **Cotton throw,** $100—Ralph Lauren (M), 1185 Sixth Ave., New York 10036. **Check plate on floor,** $150—GuildMaster (M), PO Box 10725 GS, Springfield, MO 65808. **Ceramic platter,** $85; **grape pitcher** (holding flowers), $50; **small white pitcher** and **tea set** (on bench), $30—The Lexington Collection; 212–570–0060.

● *Pages 70 and 71:* **Wing chair** by Pearson Co., 1420 Progress St., PO Box 2838, High Point, NC 27621—grade 16 material, $1,100 at Rex Furniture (R), 16 W. 19 St., New York 10011. **Slipcover on wing chair,** "Montfort Check," Red #90457, 58 percent linen/42 percent cotton, 54 in. wide, $33 per yd.—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **Black-and-red Shaker side chair,** #5; **tapes,** #T11 red, #T18 black; assembled #F331, $245 plus crating and shipping charge; kit #F331, $122.50 plus $5.35 shipping—Shaker Workshops (MO), PO Box 1028, Concord, MA 01742. **Painted antique table,** #3293, 31 by 53 in. long, $1,600—Evergreen Antiques, 120 Spring St., New York 10012. **Bistro tablecloth,** 70 by 90 in. long, $30—Williams-Sonoma (MO), PO Box 7456, San Francisco, CA 94120. **Game board,** "R," #1924, $126; **Redware checkers,** #1453, $16.50—Goose Creek Inc. (MO), PO Box 8009, Wooster, OH 44691. **Picnic basket,** $28; **black-and-white-check towels,** set of six, $11.95; **Strata buffet plates** (on bottom shelf of cupboard), set of four, $22.95— Crate & Barrel catalog (MO); 800–323–5461. **Charcoal Quaduo rug,** checkerboard pattern, #P358916, 100 percent wool on jute and polypropylene nonslip backing, 5 ft. 7 in. by 7 ft. 10 in. long, $399; **cafe-check demitasse cups, teapot, plate, large cup** (top shelf of cupboard), **black-and-white mugs** (bottom shelf), $1.95 to $14.95 ea.—Conran's Habitat (R), 160 E. 54 St., New York 10022. **Wood flooring,** Bruce flooring, Charlemont plank, Toast #E840—available from Hoboken Wood Flooring (R), 70 Demarest Dr., Wayne, NJ 07470-6702. *On second shelf of cupboard:* **pitcher, bowl, plate, mug,** "Lett," $16 to $50 ea., by Deruta of Italy (M), 225 Fifth Ave., New York 10010, at Neiman Marcus (R), 2620 N. Haskell, Dallas, TX 75204. **Apple-basket theorem,** #3415, $95—Goose Creek Inc.(MO), PO Box 8009, Wooster, OH 44691. **Checkered decanter,** set of 3, $219—GuildMaster (M), PO Box 10725 GS, Springfield, MO 65808. **Colonial wood house,** $90; **cow puzzle,** $295; **miniature Shaker chair,** $200—Store Next Door (R), 943 Madison Ave., New York 10021. **Kitchen farm buffet with hutch,** natural maple with pristine white finish: base, #KFB 1860; hutch, #KfC4658; $1,700—Taylor Woodcraft (M), PO Box 245, Malta, OH 43758. **Cupboard** lined in "Square Dance," from Wall-Tex Matchmakers XVI, $18.99 per single roll—Wall-Tex Wallcoverings (M), 180 E. Broad St., Columbus, OH 43215. **Wicker chair** from The French Collection, #9504-10, plain high back, $724—Hickory Chair Co. (M), PO Box 2147, Hickory, NC. 28601. **Fabric on cushion and headrest,** "Tavern Check," hunter green, #81509, 61 percent linen/39 percent cotton, $57 per yd.—F. Schumacher & Co. (T), 939 Third Ave., New York 10022. **French provincial armchair,** from Italy, beechwood with rush seat, $795 (cushions not available)—Bloomingdales (R), 1000 Third Ave., New York 10022. **Fabric on seat and back cushion,** "Garden Check," Spring, #355052, 100 percent cotton, 48 in. wide, Scotchgard finish, $15.50 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016. **Tablecover,** "Bearn 22," $39 per yd.—Pierre

Deux (R), 870 Madison Ave., New York 10021. **Vase with amaryllis,** wax-resistant stenciled redware, c. 1920, $1,200—Pure Madderlake, 478 Broadway, New York 10013. **Terra-cotta dish with melons**—Le Fanion, 299 W. Fourth St., New York 10014. **Mantel,** one-of-a-kind, pine #G15859 UT, $750—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003. **Pottery on mantel:** large jaspé pitchers, $80 ea.; small jaspé pitcher, $40; polka-dot pitcher, $70; jaspé penguin pitcher, $80; frog pitcher, $65—Le Fanion (R), 299 W. Fourth St., New York 10014. **Botanicals** on wall, matted with "Buffalo Check," "Woodland" and white wallcoverings by Ralph Lauren Home Collection, $40 per roll—Ralph Lauren (M), 1185 Sixth Ave., New York 10036. **Botanicals,** $18 (unframed), framed by J. Pocker & Son, 824 Lexington Ave., New York 10021. **Ceramic tiles on mantel,** mini-checkerboard #MS, white and green, 5-1/2 by 11 in. wide, $10.40 ea.—Country Floors Inc. (R), 15 E. 16 St., New York 10003. Wall painted and stenciled by Anthony Cava. **Paint:** green on floor and wall stencil, #HC-130; yellows on wall #312 and #313; all by Benjamin Moore.

CREATING AN OASIS

● *Pages 80 and 81:* **Blue wool Guatemalan blankets,** #AIXT113, $140—Umbrello (R,T), 8607 Melrose Ave., Los Angeles, CA 90069.

● *Pages 82 and 82:* **Royal Velvet Classic towels,** "Mint Julep"—Fieldcrest (M), 60 W. 40 St., New York 10018; 800-841-3336. **Guatemalan textiles** by Jorge Santos, in periwinkle: **napkins,** $6, **place mats,** $12; **blue-rimmed Mexican glass, hurricane lamps,** $50 ea.; **pitcher,** $40; **fruit bowl,** $40; **glasses,** $8—Umbrello (R,T), 8607 Melrose Ave., Los Angeles, CA 90069.

● *Pages 84 and 85:* **Cotton herringbone blankets:** blue, queen-size, $195; green, full-size, $160—Polo Ralph Lauren Beverly Hills (R), 444 N. Rodeo Dr., Beverly Hills, CA 90210.

● *Pages 86 and 87:* **Guatemalan napkins,** $6, and **Mexican glass pitcher,** $40—Umbrello (R,T), 8607 Melrose Ave., Los Angeles, CA 90069.

CLOSE-UPS

● *Page 88:* **Flowerpot table,** designed by Jasper Morrison for Cappellini, 20 by 30 in. high, available in March 1990—Furniture of the Twentieth Century (R,T), 227 W. 17 St., New York, 10011.

ENTERTAINING PLUS

● *Page 91:* **"Pastorale" sheet** by Kenzo, queen flat, $90—Palais Royal, 923-D Preston Ave., Charlottesville, VA 22901. **MIE paisley tablecloth,** $165; **spiral wine decanter,** $110—Henri Bendel, 10 W. 57 St., New York 10019. **Pink highball glasses,** $45 ea.—Bergdorf Goodman (R), 745 Fifth Ave., New York 10019. **Pastry stand,** $100; **white limoges bowls,** $36 ea.; **white soup tureen,** $155; **burgundy moiré napkins,** $9 ea.; **large white serving platter,** $100; **white dinner plate,** Portuguese porcelain with green rim, $25 ea.—Wolfman-Gold & Good Company, 116 Greene St., New York 10012. **Turquoise highball glasses,** $12 ea.—Henri Bendel, 10 W. 57 St., New York 10019. **White linen napkins with turquoise border** by Liz Wain, $22 ea.—Bergdorf Goodman. Flowers by Bobby Wiggins.

MASTER COURSE

● *Page 93:* **Wedgwood creamware platter,** $1,750—Bardith (R,T), 970 Madison Ave., New York 10021. **Terra-cotta bowls,** $13 ea.—Eigen Arts Inc. (M), 150 Bay St., Jersey City, NJ 07302. **Crystal wineglasses,** $20 ea.; **off-white candles,** 3 by 6 in. high, $5 ea.—Saks Fifth Ave. (Lee Bailey Shop) (R), 611 Fifth Ave., New York 10022. **Ecru dinner napkins,** $9 ea.; **green leopard dinner napkins,** $10 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

● *Pages 94 and 95: Architect:* Pierce Allen, 118 W. 22 St., New York 10011. **Sofa,** #7800, 88 by 37 by 36 in. high, 17½-in. seat ht., 26-in. arm ht., $1,356; **Ottomans,** #511, 41 by 28 by 17 in. high, $333 ea.—Lee Industries (M), 402 W. 25 St., Newton, NC 28658. **Tapestry fabric,** #180542.00, 49 in. wide, 21-in. repeat—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Carpet,** "Trieste," in Castle Grey #00000, 9 by 12 ft. bound, 100 percent Antron nylon face—Karastan (M), 725 N. Regional Rd., Greensboro, NC 27409. **Rekta floor lamps,** #F2075, black nextel finish, $285 ea.—Koch & Lowy (M), 2124 39 St., Long Island City, NY 11101. **Cantilevered candle holder** by Brian Cummings, $95—Zona (R), 97 Greene St., New York 10012. *Large photo:* **Eagle Worktable Bases** (comes with rollers), $790 pr.—Da Roma Restaurant Equipment, 231 Bowery, New York 10002. **Antique George I-style dining chairs,** walnut, set of eight, $36,000—Kentshire Galleries, Ltd. (R,T), 37 E. 12 St., New York 10003. **Cane chairs,** property of Lee Bailey. **Glass bowls,** $96 ea.; **glasses,** $39 ea.—Simon Pearce (R), 385 Bleecker St., New York 10014. **Napkins,** Rosetree linenlike fabric, $4.50 ea.—D.F. Sanders (R), 386 W. Broadway, New York 10012. **Small ram's-head candle holders,** $52 ea.—Zona (R), 97 Greene St., New York 10012. **Metal pitcher with flowers,** $25—Portico (R), 379 W. Broadway, New York 10012. **Chandelier,** $175—MST (T), 969 Third Ave., New York 10022.

● *Pages 96 and 97:* **Armless leather desk chair,** "Sapper," #45C1-SL-H—Knoll International (T), 655 Madison Ave., New York 10022. **Small bronze vases** (on shelves), $115 ea.; **William Adams photographs** (on shelves), $275 ea.—Portico. **Italian ceramic vase** (on painted table) by Magda, $285—Zona. **Ottomans,** #511, 41 by 28 by 17 in. high—Lee Industries (M), 402 W. 25 St., Newton, NC 28658. **Fabric on ottomans**—information available through Lee Industries; 704-464-8313. *Right:* **Shades**—Sol-R-Veil, 635 W. Third St., New York 10011. **Royal One boxspring and mattress**—Stearns & Foster (M), available at stores nationwide. **Carpet,** "Trieste" in Classic Brown #943/8521, 100 percent Antron nylon face—Karastan (M), 725 N. Regional Rd., Greensboro, NC 27409. **Bentwood chair,** #91—Michael Haskins Associates (R,T), 11 W. 18 St., New York 10012.

● *Pages 98 and 99:* For table, chairs, chandelier and tablesetting information, see above. **Lights over kitchen counter,** $115 ea.—MSK (T), 969 Third Ave., New York 10022. **Pasta cooker** (on stove) by Alessi, $225—DF Sanders (R), 386 W. Broadway, New York 10012. **Appliances,** GE "Monogram" series; all-black microwave #JEM 32F; refrigerator, #BCS 42U; double wall ovens, #BIS 42A JKP-396K (40 amp.)—purchasing information: GE Answer Center, 24-hour, 7-day phone; 800-626-2000. **Speakman faucet,** #SC-3004—Speakman Co., PO Box 191, Wilmington, DE 19899.

WINE & GOOD SPIRITS

● *Page 100:* **Pichon soup plate,** $18; **cotton print napkin,** $12.50; **Biot wineglass,** $30; **stainless and pewter tablespoon,** $45—Pierre Deux (R), 870 Madison Ave., New York 10021. ■



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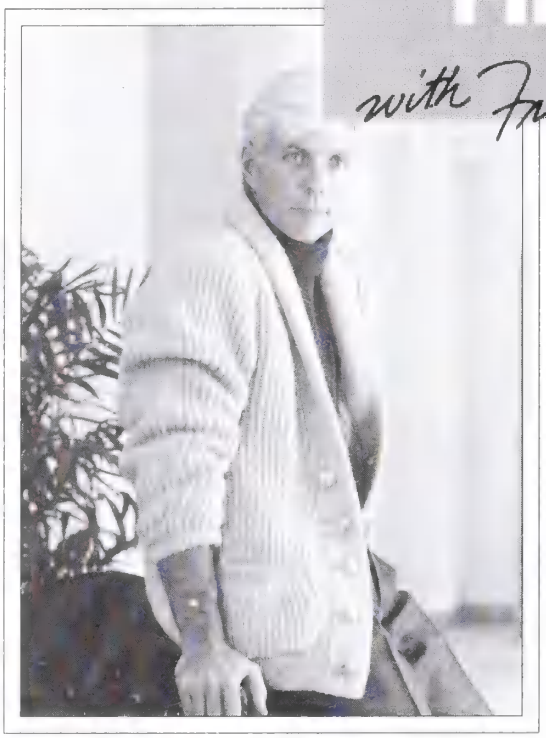
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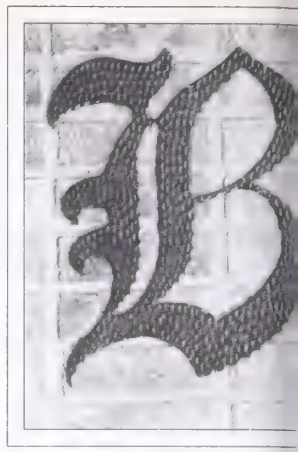
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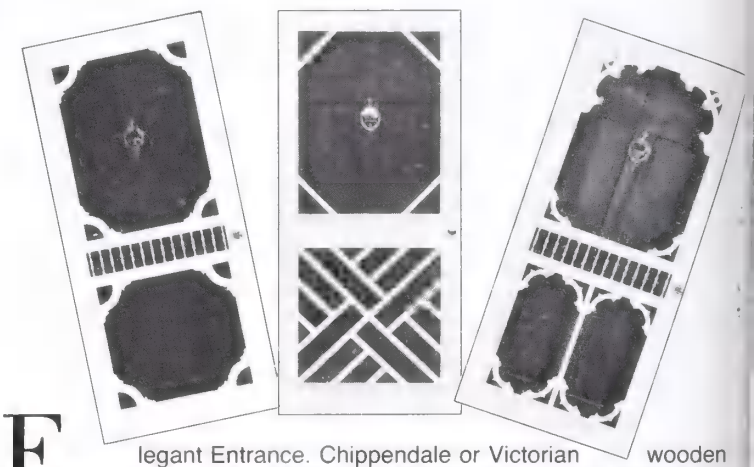
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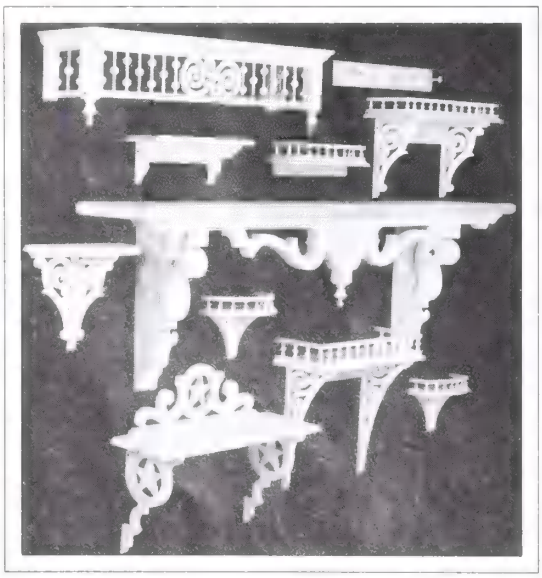


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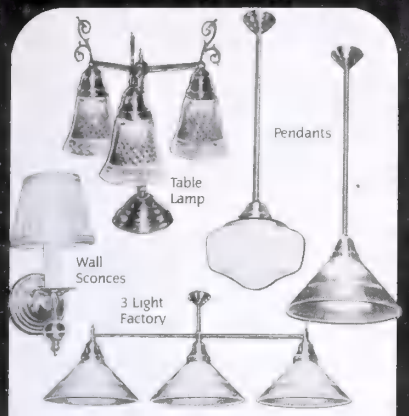
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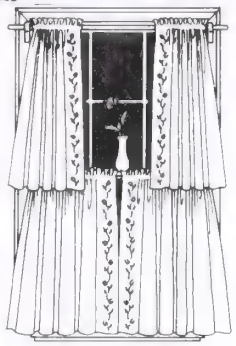
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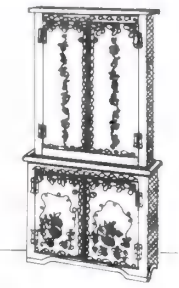
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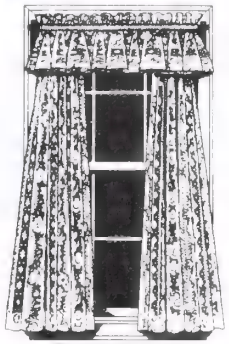
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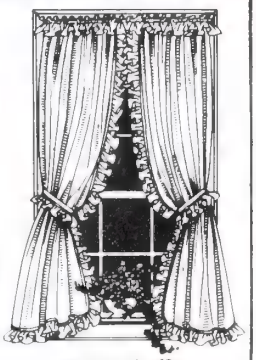

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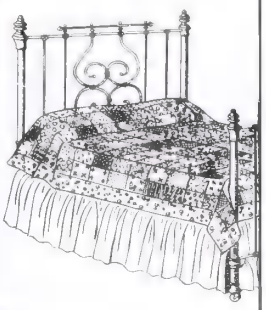

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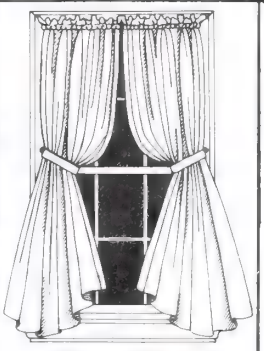

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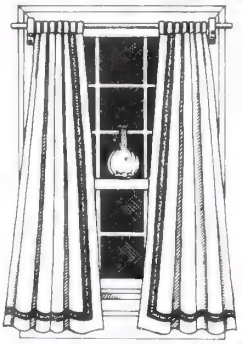

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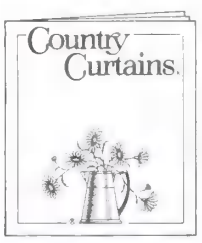

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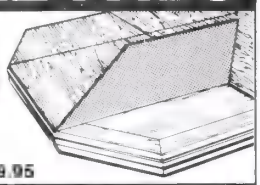
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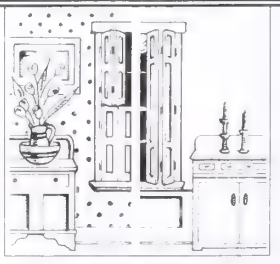
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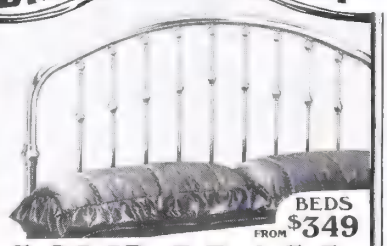
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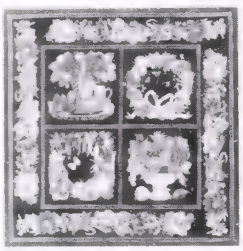
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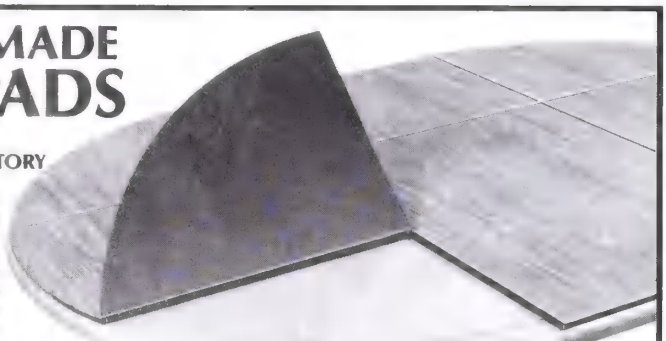


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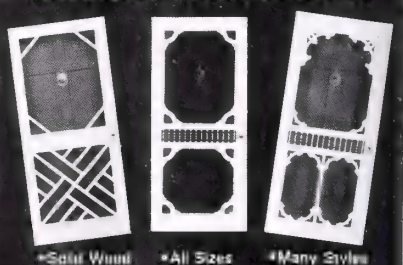
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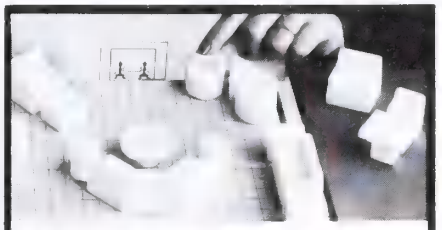
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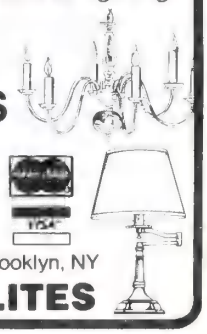
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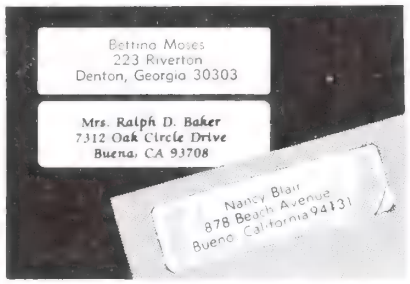
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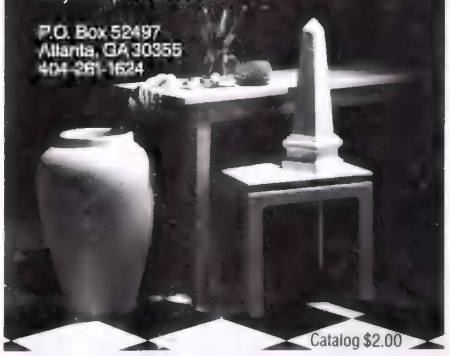
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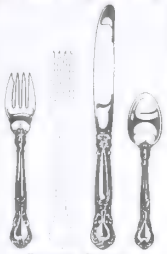
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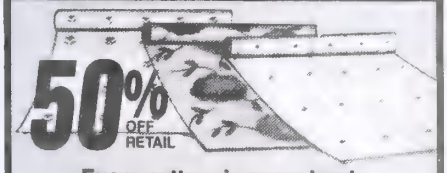
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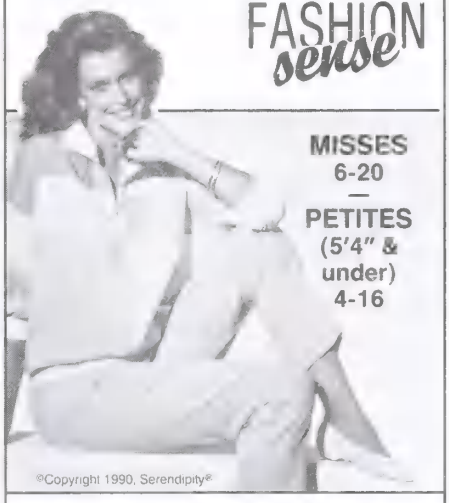
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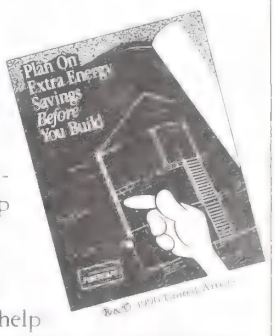
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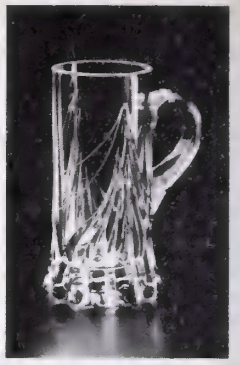
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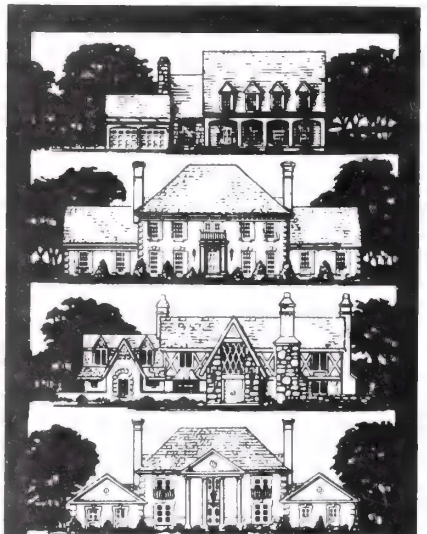
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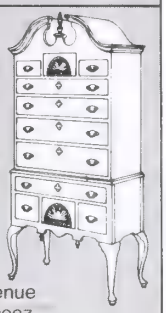
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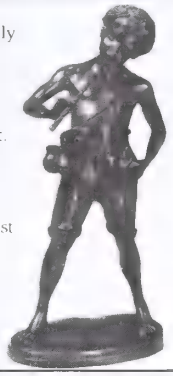
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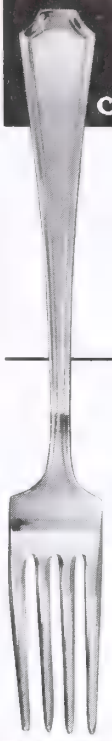
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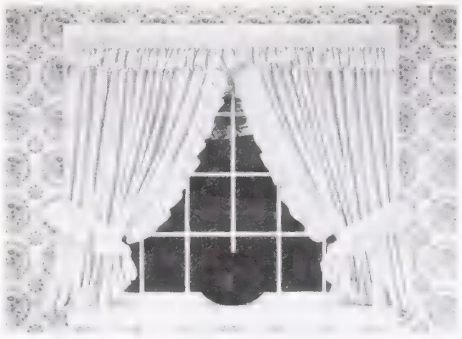
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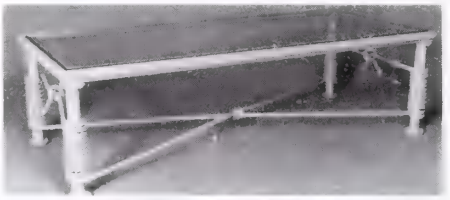
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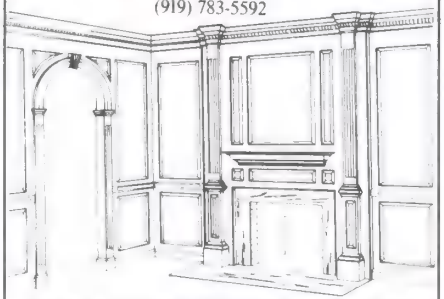
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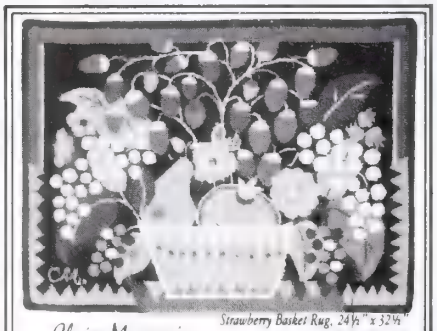
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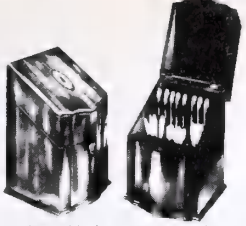
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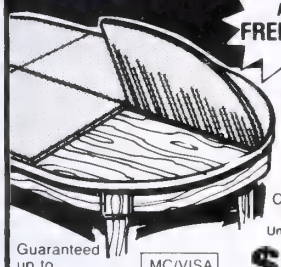
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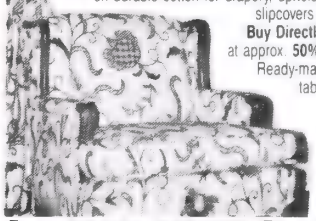
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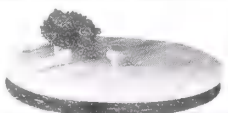
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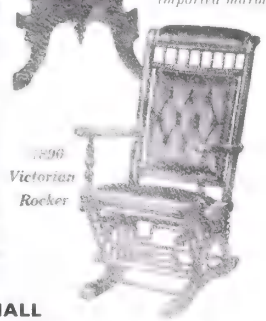


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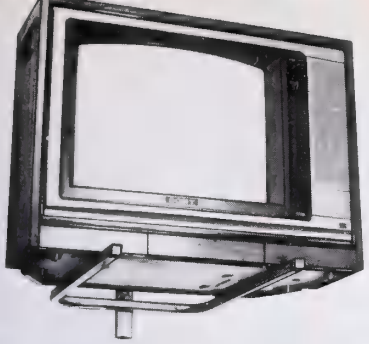
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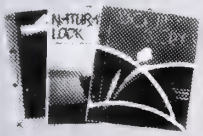


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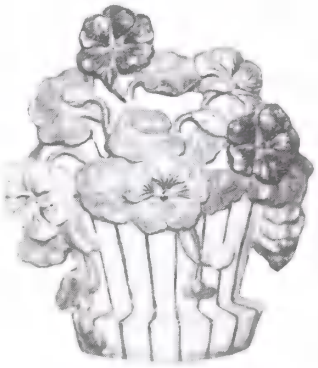
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **Is there any way to identify the maker of my painted-iron doorstop? The basket of nasturtiums is 7 inches high. Can you tell me what it is worth? —R.A.E., Schaumburg, Ill.**



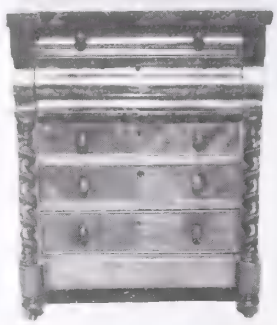
Iron doorstops have become popular collectibles. They originated in England in the 19th century. Since proper room ventilation was thought to ensure good health, doors were kept open with heavy doorstops. Most of the painted cast-iron examples sold today were made in the United States from 1890 to 1930. Many are unmarked, so the identification of the maker is difficult to discern. You own a known doorstop made by the Hubley Manufacturing Company of Lancaster, Penn. The nasturtium pot was number 221 in their listing. The value is determined by the condition. If the paint is original it is worth $125; if it has been repainted it is worth half as much. Collectors of doorstops must be wary of reproductions. We have never seen a modern copy of the nasturtiums.

☐ **My desk has dozens of cubby holes and compartments. The side sections revolve to close. The top section is concealed by a rolltop. Could this be one of the famous Wooton desks? —Mrs. W.S.R., Dunedin, Fla.**

The merchant of the early 1800s became a businessman in the 1870s, and office needs for this new type of executive changed. Merchants favored the tall counting-house slant-top desk that held ledgers but required the merchant to stand. The businessman wanted to be seated at a desk that offered storage, security and a compact filing system. William Wooton was a furniture maker who established his own company in Indianapolis in 1870. He patented a new type of secretary desk in 1874 with hinged sections that could close and lock; in 1876, a rotary desk with similar pivoted or hinged cases at each end. Custom-made Wooton desks were expensive but popular and soon became an international success. Your desk is the No. 10 Queen Anne Rotary model. It is missing a few pieces of trim but is still worth over $5,000.



☐ **Is this miniature mahogany chest a salesman's sample, a child's toy or a jewelry chest? It seems to be very old. It is 12 inches wide and 15 inches high. —M.S., Sacramento, Calif.**



Your American Empire-style chest was probably made about 1840 for a child in the United States. Miniature furniture has been popular for hundreds of years. The smallest pieces were probably made for dollhouses. The story of the salesman's sample or an apprentice's practice piece seems to be a fable. Experts claim 99 percent of the miniature furniture was not made to be a sample. Most of the small chests were toys used to store doll clothes. Miniature chests are especially popular now for use as small tables. One like yours is worth about $750. Elaborate examples with inlay and more carving sell for thousands of dollars.

☐ **My clock is made of a silver-colored metal that does not tarnish. The dial and the design at the bottom are made of blue enamel. What are its age and value? —V.C., Stockbridge, Ga.**



The Art Nouveau movement produced many innovative designs. One of the great artists was Archibald Knox, who worked for A.L. Liberty in London, England. Born and educated on the Isle of Mann, he saw the early crosses and grave monuments of the Celtics. This memory was translated into the "Celtic revival" designs he produced for Liberty. Your clock was part of the line of "Tudric" pewter featured by Liberty in the early 1900s. It was known as the "architectural" clock. All Liberty pewter, especially those by Knox, is now expensive and in great demand. If the clock is working, it is worth from $1,200 to $1,500.

☐ **Is this copper dog part of a weather vane? It is 28 inches long. —A.S., Websterville, Vt.**



There were several manufacturers making dog-shaped copper weather vanes in the 19th century. L.W. Cushing & Sons of Waltham, Mass., was one of the most interesting. The company catalog for 1883 pictures an "English Setter Dog" that is similar to yours. A fox is pictured beneath the dog. The finished vane had one animal, or a dog chasing a fox. Wind-direction indicators were placed below the animals. Weather vanes were often selected from a catalog, the forerunner of our modern-day mail-order catalogs. Collectors buy weather vanes as examples of folk sculpture. Demand is great, and even part of a vane like your dog is worth over $1,500. ■



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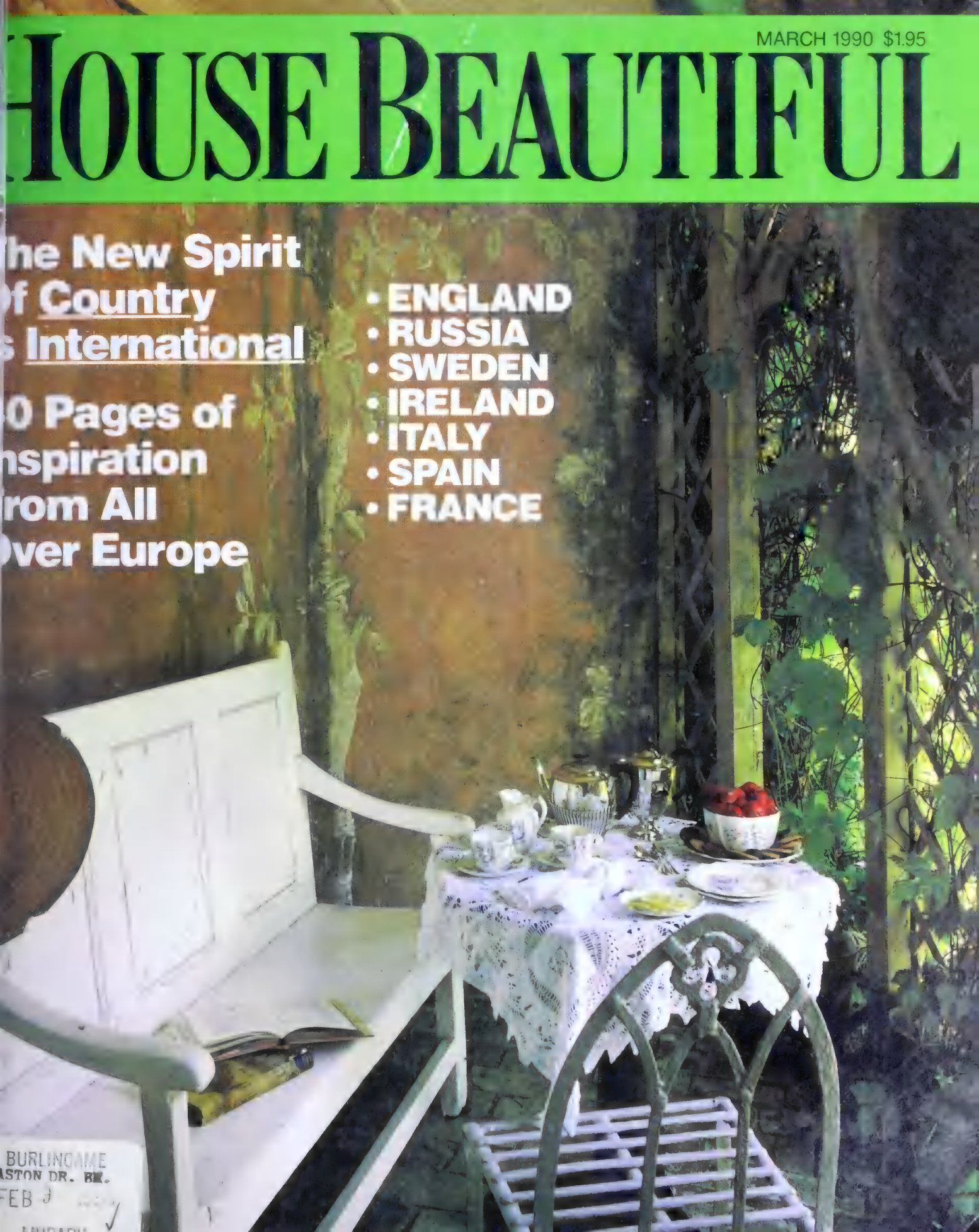
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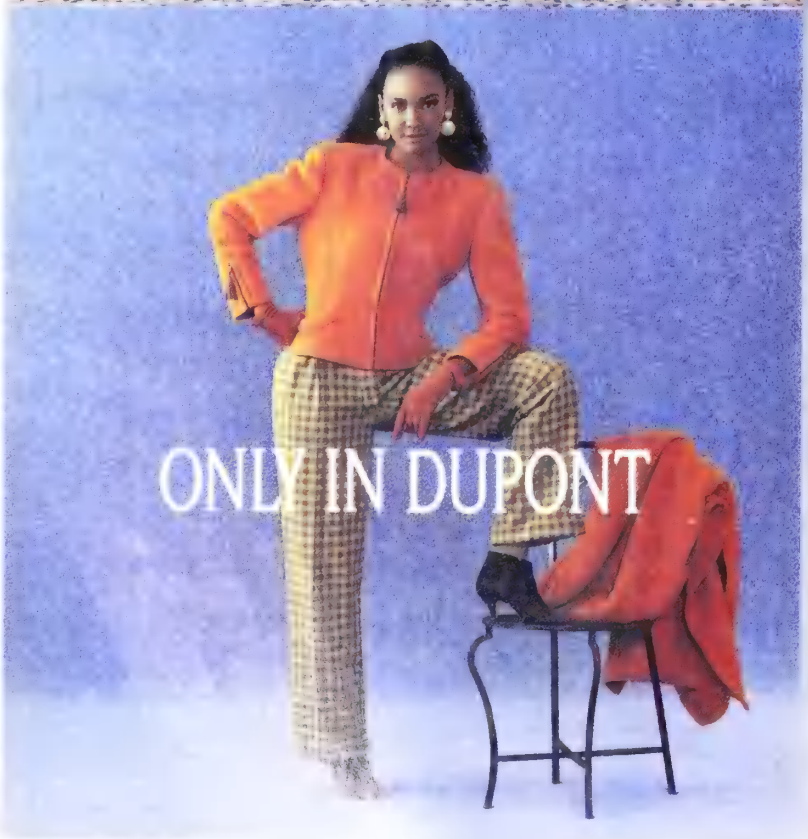
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Volume 133, Number 3 March 1990

HOUSE BEAUTIFUL



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To British decorator Nicholas Haslam, a Gothick gazebo is the perfect place for tea. His hunting lodge, once John Fowler's, is a prime example of English country-house decorating. See pages 52 to 59. Photo, Michael Dunne.



64 Ireland's Country Heart



88 Robust Spanish Taste



72 Simply Swedish

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How to turn an ordinary fish
into an exotic one.



ONEIDA

Shown: Saturn goblet in fine crystal handcrafted in Bavaria.

THINKING ALOUD

I SEE COUNTRY—INFUSED WITH ITS NEW INTERNATIONAL VITALITY—STAYING WITH US FOR A LONG TIME TO COME. COUNTRY HAS GONE FROM A DECORATING STYLE TO A WARM AND WELCOMING WAY OF LIFE



© ARNOLD NEWMAN

In the world of decorating, country style has had remarkable staying power. Other decorating fashions blast on the scene and then fade after five or six years, but not country. Ever since it first captured our hearts and homes about 15 years ago, it has only grown stronger, gaining new converts as it evolves. It's a romance that shows no sign of abating.

The reason for this incredible track record? I think it is the style's inherent warmth, simplicity and—for lack of a better word—realness. Its mainstays aren't formal court pieces that stiffly announce their pedigree, but rural folk furnishings, the special patina of old paint on a whimsical corner cabinet, the graphic brilliance of Amish quilts, the charm of checks and calico prints. Made by and for ordinary people, country furnishings never put on airs. That's why they're so easy to live with. Country style means you never have to live up to someone else's ideal of home.

And because country, unlike other decorating looks, isn't bound by rules, it encourages personal expression and is only improved by it. There is no right or wrong way. "You don't have to be pure about country," said *American Country* author Mary Emmerling when she was an HB decorating editor in 1981. "Country is an invitation to develop your own style." (For more on Mary, see our Role Model page.)

Those words ring true especially today as country moves from being a cluttered, all-American look to a refined, classic style that embraces furnishings from all over the world. This issue celebrates country's new worldliness and pays tribute to the cultures that have helped shape it—from the relaxed and faded ease of England's country houses, to the simple classic shapes of Sweden, to the carved trim of Russian peasant homes.

Though oceans apart and seemingly different, the rural rooms we show here have much in common. The people who made these furnishings were kindred spirits—peasants, farmers, working people. And while their work is charmingly dissimilar, reflecting differences in regional styles, the impulse behind it remains the same. The sense of pride in craftsmanship infuses all country furnishings, no matter how humble the piece.

But before we can see where country is going, we have to pause a bit to understand why we fell in love with it in the first place. Country came to the fore in the 1970s, after two decades when architects and designers touted the hard-edged modern look—interiors that were slick, sophisticated and devoid of personality. Cold and hard, these chrome-and-glass rooms failed to satisfy the needs that lie behind homemaking everywhere: warmth, comfort, shelter, solace, and a reflection of a personal sense of self.

Country style made people feel good, and it was a homey alternative that anyone could adopt. You didn't need to be a designer to create a country look, although designers were quick to pick up on a style that made their clients so happy. You didn't even have to live in the country. Furnishings weren't found at fancy shops but were unearthed at flea markets, farm sales and country fairs.

It was around this time that I fell in love with country. I was building a very simple sugarhouse barn in Vermont and was drawn to the unpretentious rural lifestyle and objects I saw all around me. Back then, of course, the style bore no label. If furniture had any name at all it was "farmhouse furniture." "Early American" style meant shiny commercial reproductions—pieces that held no warmth for me. Instead I would look at old ladderback rockers, rich Amish quilts and patinaed spindle beds and see not "down-home" but "at home." These things triggered instant nostalgia, an evocation of the old days (idealized perhaps, but emotionally compelling), when family life was simpler, purer, kinder.

Then came the bicentennial, bringing with it a new appreciation for American folk arts, crafts and furnishings. Suddenly calicos, quilts, ceiling-hung baskets and duck decoys were sprouting like mushrooms after rain.

While country's face may be slightly altered from the time I built my barn, it hasn't lost any of the qualities that first endeared it to us. And none of us sees country's appeal diminishing any time soon. Mary Emmerling, still writing about country, says, "If anyone would be sick of it, it would be me. But I still love it and I still live with it."

Few decorating styles could inspire such devotion. But country does. I, too, see country—infused with its new international vitality—staying with us for a long time to come. As we look to our homes more and more to nurture us, we need the homespun comfort that country provides. There is no turning back. Country has gone beyond being just a decorating style. It's a warm and welcoming way of life. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

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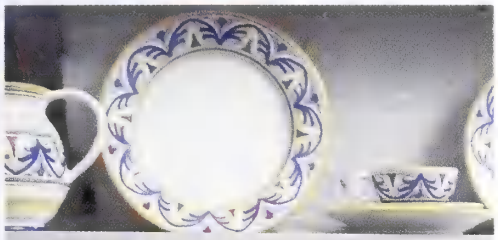
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STYLE BEAT

COUNTRY LOOKS FROM AROUND THE WORLD TO BRING RIGHT HOME



Lynn Hollyn looked to Scandinavia for inspiration when she designed this maple bench (left), which is part of her new 60-piece collection for Lexington Furniture. To give the bench an antique appearance, the designer chose a blue finish, painted as if mellowed by time. The padded cushion lends comfort. Bench is $800. For stores in your area, call: 800–544–4694.





JEFF McNAMARA

utstanding Italian ajolica (right), roduced by hand in ve small factories in mbria, is the pecialty of the shop eramica. Place ettings: $94 to $153; ndlesticks: $75 to 50. Ceramica, 59 hompson St., New ork, NY 10012; 800–8–0858.

nerican country melback sofa elow) displays are lines and is holstered in bold aphics. From earson, $1,500 to ,000. Stores: 9–882–8135.



China (right) from an American farmhouse kitchen: Rimmed in cheerful bright-red and white checks are the "Homestead" earthenware oval platter, $100; teapot, $78; cup and saucer, $20. To mix with the checks: "Claire" white charger, $85. At Polo/Ralph Lauren stores nationwide, 212–642–8700.►

Americana to set upon a table (right): "Patchwork" plate, $38, on "Betsy" stars-and-stripes place mat, $17. "Emma" glass tumbler, $25. At Polo/Ralph Lauren stores nationwide, 212–642–8700.





PHOTO HERE AND ABOVE, JESSE GERSTEIN



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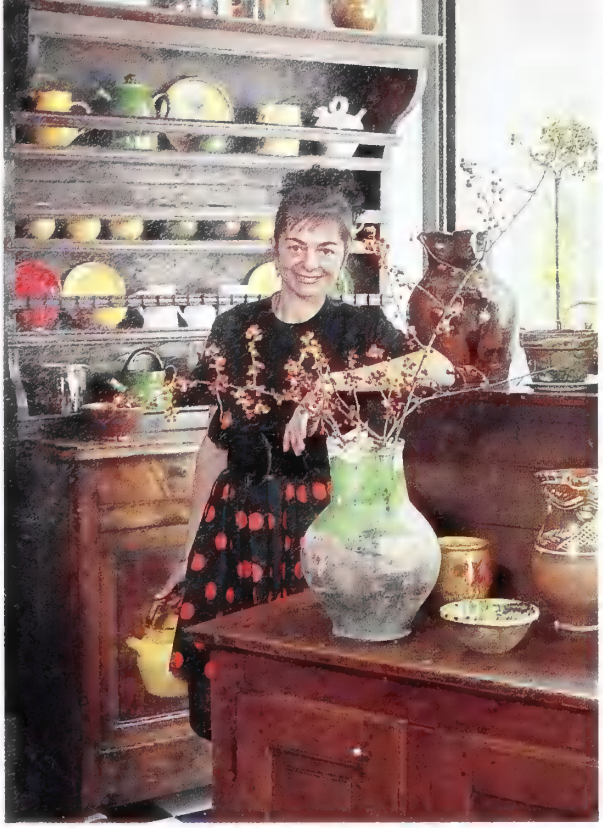
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STYLE BEAT



JEFF McNAMARA

Claude Noelle's tiny shop in NYC's Greenwich Village is a top source for antique furniture and old and new pottery from the South of France. Noelle (left), a native of Montpellier, has cultivated French potters; one produces the green, yellow and red wares displayed on the buffet behind her. Coffeepot and teapot, $50 each. Buffet is hazelnut, c. 1860, $3,500. Rare beechwood linen cupboard (in foreground) is 17th century, $9,500. Le Fanion, 299 W. Fourth St., New York 10014, 212–463–8760.



JESSE GERSTEIN

On a French cottage window (above): "Alouette" panels, $154 a pair, Rue de France, 800–777–0998. Planters, $145 each, FrenchWyres, 214–597–8322.

In a Provencal mode: side chair (right) with pierced "Montgolfier" back, from the French Collection by Hickory Chair, $553. Stores: 704–328–1801.



Conjuring up sunny Provence (below): table with curlicue wrought-iron legs, $2,225, Phillips Collection, 718–482–7676. Voltaire chair, $1,950; antique painted-wood finial, $895, both, Pierre Deux, 212–243–7740.►



JESSE GERSTEIN

For her latest linen collection, inventive Parisian designer Primrose Bordier (below) recolored a country toile in teal and mauve to create "Pastorale," shown here in shams (below right), $29 each. At Descamps' 200 stores worldwide. Information: 212–355–2522.



ELIZABETH HATHON



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STYLE BEAT

INTERNATIONAL COUNTRY



RICHARD HAGGERTY

This inviting *fauteuil* (above) looks like an antique from a French *manoir*, but it is a new version by Jeffco, $1,360. Stores: 704–328–6108.



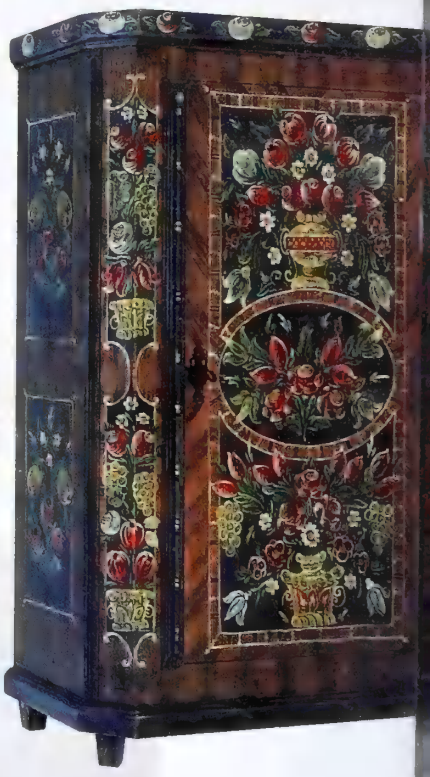
JESSE GERSTEIN

The naïve charm of the painted decoration on this plume-back armchair (left) recalls the works of French provincial craftsmen; $980, Hickory Chair, 704–328–1801. The painted screen is from John Rosselli, $6,000, 212–772–2137. Bistro table, $975, Pierre Deux, 212–243–7740.

Jackie Jakobsen's designs for Out of Denmark draw on the decorative-arts heritage of Scandinavia. Historically accurate painted decorations are standard for the collection, which includes the gray buffet, $3,595, and chair, $599, shown in cream (right). Stores: 804–872–7502.



JEFF McNAMARA



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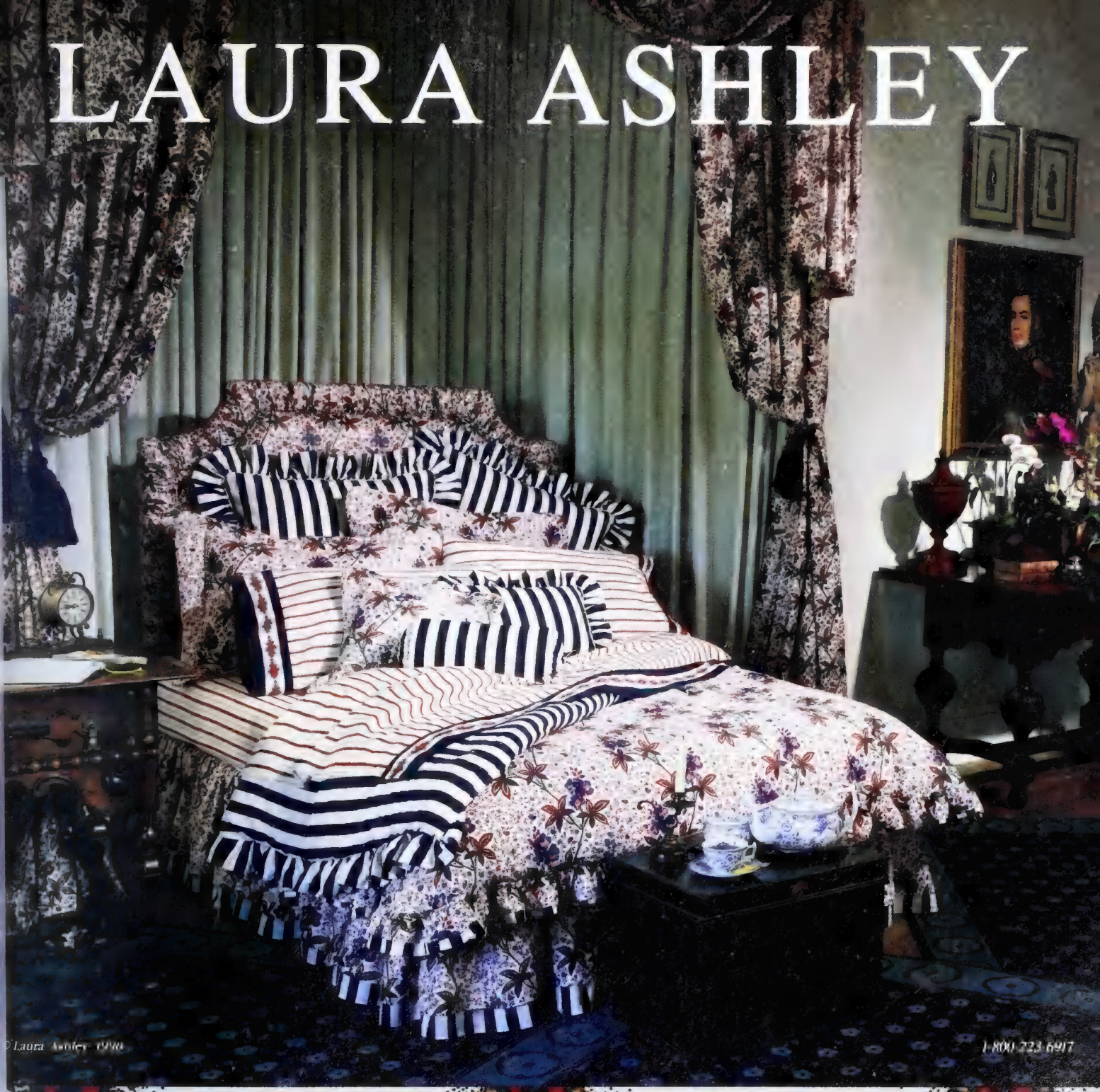
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For generations, a luminous shade of blue was a painted finish favored by Scandinavian country craftsmen. Out of Denmark revives that shade in a beechwood corner cupboard (left), $2,750. Gustavian chair, $599. The neoclassical side chair (right) is typical of 18th-century Swedish style. Chair, $625, table, $775. All, Out of Denmark. Stores: 804–872–7502.



Stunning replicas of traditional hand-painted Bavarian armoires and chests crafted in Germany are the specialty of Edith Gilson's shop, Cupboards & Roses. The array of styles includes this armoire (above), $3,800. 413–229–3070.►

LAURA ASHLEY



LAURA ASHLEY

HOME

SPRING COLLECTION 1990

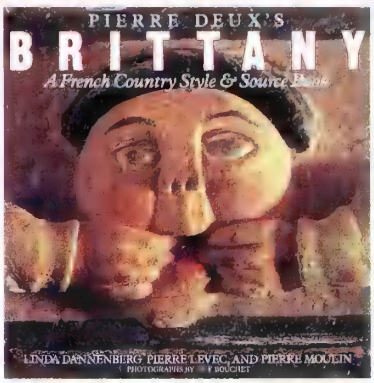

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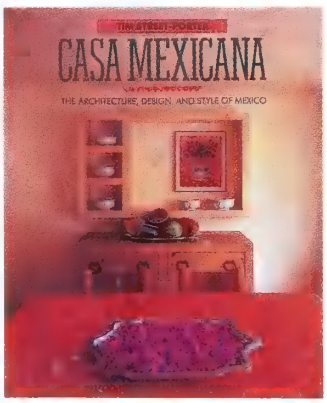
Charming Swedish country chest (below), $1,300 and companion jewelry-drawer mirror, $560, both in Scandinavian pine, from Timeless Design. Stores: 206–624–8752.

CHEST AND TABLE, RICHARD HAGGERTY



A trio of superb books (left, from top) captures country styles from three nations: For the hearty look of France's northwest coast, see *Pierre Deux's Brittany* ($37.50, Clarkson N. Potter); England's country-house elegance glows in *Colefax & Fowler* ($35.00, Little, Brown & Co.); the colorful zest of Mexico is distilled in *Casa Mexicana* ($45, Stewart, Tabori & Chang). Orders: 800–ALL–BOOK.





BOOKS, ELIZABETH HATHON

The unusual handkerchief form of this American country table (below) adds a dramatic touch when drop leaf is down, $525, Weiman Company, 703–629–7592.



Sleigh bed (below) from Thomasville's Solitaire Collection recalls the simplicity of 19th-century country-crafted versions of American Empire design. In teal blue, $1,000, or fruitwood, $900. Beside it, also from Solitaire Collection, side chair in fruitwood finish, $245. Where to buy: 800–225–0265.



JEFF McNAMARA



JESSE GERSTEIN

Turn a corner into a focal point with a cupboard adapted from those once made by colonial New England craftsmen. Habersham Plantation's Essex County pewter cupboard (right) is $1,159. Stores: 800–225–0265.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

TARTANS FROM SCOTLAND'S HEATHERED HILLS ARE THE NEW RAGE

Tartan has not been so popular since Queen Victoria summered at Balmoral and Prince Albert did up the rooms in kilt fabrics. Southwood's chair (below) fit for a prince in red wool tartan, $1,550. Stores: 800–345–1777.

Colefax & Fowler's chest (left) with lift-up top can be an ottoman, coffee table or blanket box. In blue, gold, green or rose tartan, $3,700. Tartan carpet bowls replicate Victorian originals, $65 each; both, Lee Bogart, 516–676–3881. Rose-and-white mohair throw, $139, Mystic Valley Traders, 617–729–0660.





Reminiscent of the tartan-covered furniture that graced Highland hunting lodges, this Gothic-style wrought-iron bench (above), $375, is by Griffis Studios, 716–886–3616. We upholstered the seat in Christopher Hyland's "New York II" silk tartan, 915–368–0305.





A tartan table throw adds a spirited element to a table setting. Bradley red-and-black table shawl (above), $65.50, is from Ralph Lauren Home Collection, phone 212–642–8700.



Tartan graphics on a mantel (left, from left): Bowl with violets, $48, Lee Bogart, 516–676–3881; print in tartan-wreathed mats, $125 each framed; $12 unframed, J. Pocker, 212–838–5488; tartan pitcher, $125, Cherchez, 212–737–8215; blue salad plate, $10, Bellini Collection, 201–233–1002; mug and beaker, each $28.50, Lee Bogart; platter, $225, Bergdorf Goodman, 212–872–8610. Mantel painter, Ross Madole.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

STYLE BEAT

PIPING IN THE TARTANS



A hint of tartan is dashing. "Hampton Floral" cups and saucers (above) have tartan rims, $175 for cup, saucer, salad plate, the Ralph Lauren Home Collection, 212–642–8700. Another spot for tartan: a custom-painted sofa table (right). From Furniture Guild, about $750, 404–479–4108.



Tartan throws in an antique cupboard (right) add color and coziness. Cupboard, c. 1850, $8,800, Evergreen Antiques, 212–744–5664. Tartan-covered child's chair, $762, Bonpoint, 212–722–7720.





Wool tartan dresses up this ottoman (above) from Baker, $787. A Victorian flourish: tassled cording trim. For information on stores: 919–885–0186.

Tartan envelops a bedroom (below)—and the occupant—in warmth: Red tartan duvet cover, $220; pillowcases are part of a set with two matching sheets, $300; Collections an Lit. Stores: 800–363–6080. Dress Stewart white-and-red wool blanket, $50, L.L. Bean, Inc., 800–221–4221. Victorian reproduction bed, $525, Conran's Habitat, 201–905–8800. ■



Editors SALLY CLARK, DARA CAPONIGRO, ALLISON PERCIVAL *and* KATIE RIDDER

SOFA TABLE AND OTTOMAN, RICHARD HAGGERTY. ALL OTHERS, JEFF McNAMARA



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FROM THORNHILL FARM



There is nothing like a child, your own or a "grand," to fill you with the greatest pride

By DEE HARDIE

If you want to be alone, as Greta Garbo once announced, the country is the place to be. It hasn't the same conscience as a neighborhood, or the conveniences or the comforts, but if you've lived in the country for 34 years you know there is no other place you'd rather be.

It can also be lonely, especially in March. Nature's embroidery and the company of country traffic haven't yet started. The resident rabbits are still deep in the warmth of the hedgerow, sunny daffodils aren't up yet to brighten one's day, and in the morning there is the prompt electric ring of the alarm clock rather than the lovely spontaneity of very early bird calls. I should be accustomed to all this, and I am, but every year I long for spring to arrive.

And spring, glory be, came early this year. In like a lamb. Rather, two lambs. Our older grandchildren, Albert and Edith, are now our new neighbors. It's as if we've started parenthood all over again. But there's a difference. I can't run as fast. And that definitely shows when Albert and I are playing soccer, our after-school exercise. He *always* wins.

I'm also learning once more that there is nothing like a child, your own or a "grand," to put you in your place or fill you with the greatest pride.

Albert, for instance, has given an opinion on my raspberry jam. Quite pleased with myself, I gave him a trial taste after cooking up a batch. A worldly eight years of age, Albert finished the spoonful and told me it was good, *pretty* good, but it would be a lot better on a bagel. Bagels! We never had bagels when his mother, our daughter Louise, was young, but time marches on.

As for pride, there was the day he showed me how he could write his numbers from 1 to 100. It was as if Einstein had discovered the theory of relativity.

I'm sure our own children did the same marvelous things, but when you have four children and the fourth was born when the oldest was four, there just wasn't the same kind of time. I'm running now on Eastern Standard Grandparent Time, and I love it.

When Edith, now six, walks up the hill to Thornhill, she wants to mop the kitchen floor or wear my "prettiest shoes." She then catapults around in salmon-colored high heels, listening to a tape of Beatrix Potter's *The Tale of Mrs. Tittlemouse*. Beatrix Potter has always been with us, but the tapes are certainly a sign of the new age.

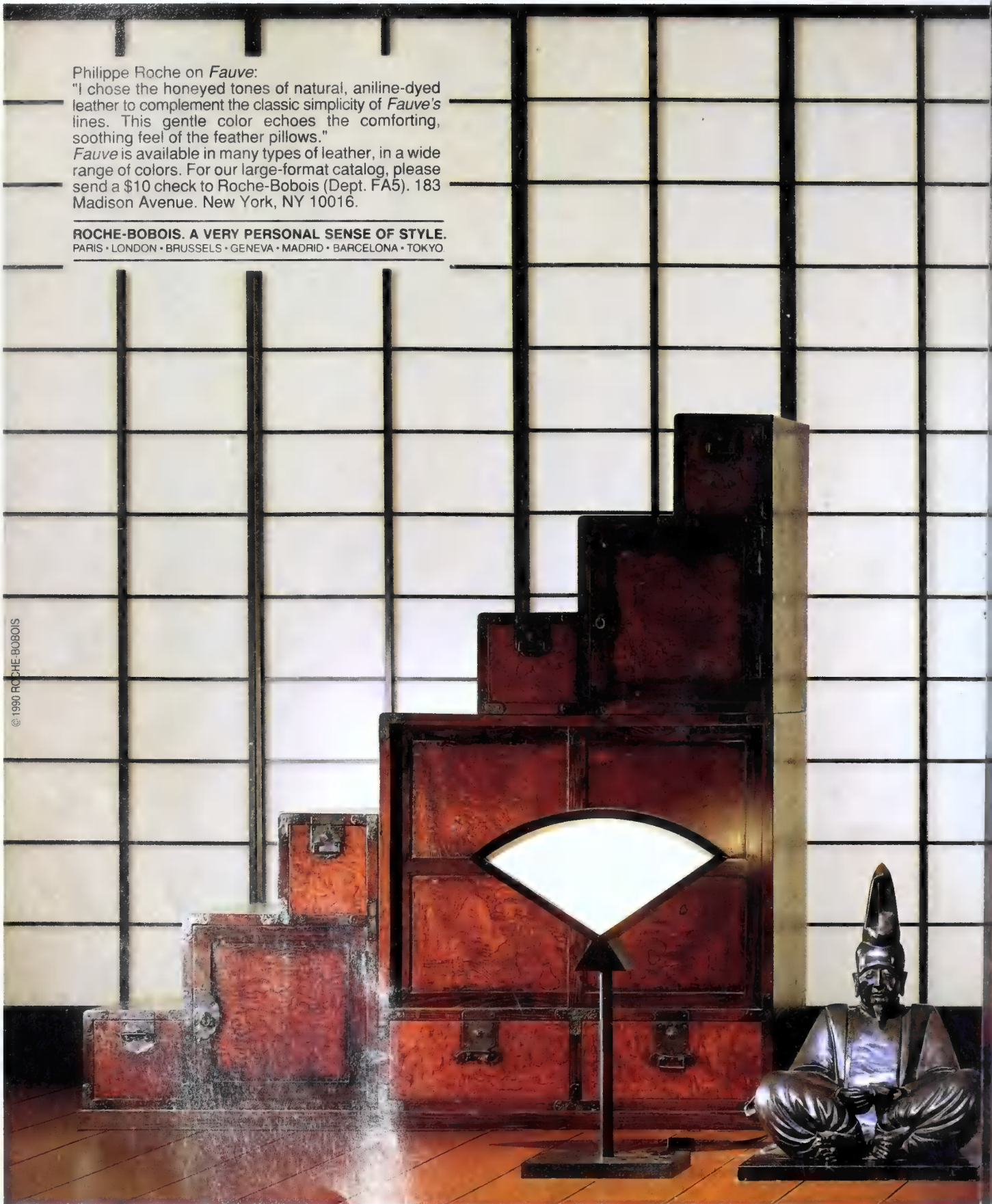
For a more old-fashioned evening we all have a five-thirty dinner together in the dining room at Thornhill every week. I dress the table differently each time—fun for me, a surprise for them. We have candlelight, real napkins and usually fish. The children don't always finish their meal, but they finish a conversation. And that's what this is all about. Grown-up talk. Or a reasonable facsimile. At least we try.

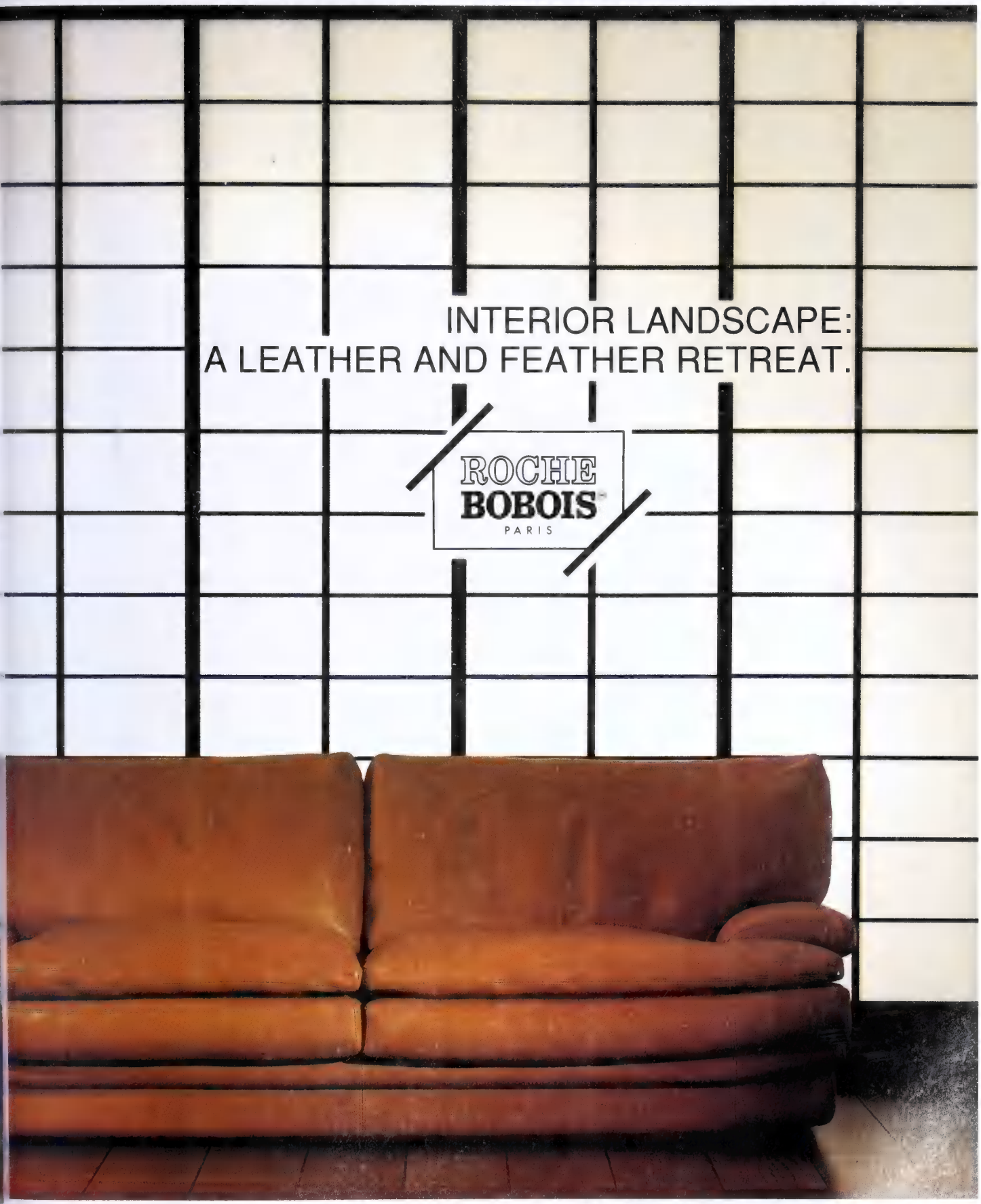
Our library, too, has taken on a new role. Now it's a playroom. The leather sofa is child-proof, and by the two front windows are the tubs of geraniums I brought in from the front steps. These geraniums usually spend the winter in the kitchen, but this year I wanted the playroom to be a garden room so Edith and Albert could see the opening of each bright pink-faced blossom.

Maybe we *are* helping to open their eyes. They are certainly opening ours. The rewards are enormous. Now all we have to figure out is where to put home plate to start out baseball spring training. And Edith is going to help me clear the winter straw away from the rose garden. Even springtime has no boundaries. ■

JEFF McNAMARA


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TRAVEL

THE BEST COUNTRY SHOPS IN EUROPE

Savvy travelers are coming back from Europe these days with more than souvenirs. They're bringing home European country style—faience from France, chintz from England, tiles from Spain. To help you create the International Country look, this shopping guide tells where to find European country pieces. As an extra flip, here are four inns and a museum where you can feel the country ambience.

Sweden

Light-filled rooms, sparely furnished—the essence of Swedish style—look best with simple painted pieces, airy curtains and handwoven runners on scrubbed floors. Look for these things in Stockholm. For runners and other handwoven textiles go to ● **Klockargården** (57 Kungsgatan, Stockholm), which sells the handcrafts of village artisans from all over Sweden. Wooden candelabra and Christmas ornaments are painted in faded blue with traditional red flowers. ● **Svenskt Tenn** (Strandvagaen 5), less folksy, sells Josef Frank designs for pewter and brass, as well as sophisticated linens printed in patterns from the early 1900s. For antique furniture, wander around Gamla Stan (the Old Town). Don't miss ● **A.B. Mobelhansson** (6 Storkyrkobrinken) and ● **Artema** (46 Stora Nygatan), where you will find painted folk antiques as well as new towels and table linens with stenciled and hand-painted designs.

Spain

Spanish country style can be summed up in two words: handcrafted and roughhewn. Tables and chairs are progenitors of Mexican furniture, but the pottery and tiles have more in common with French crafts. There is a branch of ● **Artespana** in every Spanish city, but the showroom in Madrid (Calle Hermosilla 14) is the biggest. Here you'll see hand-hewn furniture, thick green carpets from Galicia, hand-blown Mallorcan glass and carved wood bowls. For antiques, ● **Mercado Puerta de Toledo** (Rotunda de Toledo 1) is a must. A new shopping mall, it has the best (and most expensive) antiques in town, and almost every dealer carries some country pieces. In the town of Triana, which is just across

(Continued on page 36)

Above left: The main parlor of the inn at Grythyttan in central Sweden. Owner Carl-Jan Granqvist bought most of the 18th- and 19th-century wood houses in the tiny village, converted them for guests and decorated with old painted Swedish furniture. Left: The entrance courtyard of La Residencia in Mallorca. Once a 16th-century manor house, the hotel has bedrooms furnished with Spanish antiques.



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TRAVEL

Continued from page 33

the river from Seville, go to the picturesque ● **Ceramica Santa Ana** (San Jorge 31) to see pottery from several regions: blue and green dishes from Andalusia, Granada ware with painted pomegranates, clean white tiles with baroque letters of the alphabet. Also in Triana is ● **Ceramica Montalban** (Alfareria 23), which specializes in tiles. The designs—leaf patterns, chains of flowers, geometrics in pink, green, yellow, cobalt and pale blue—and the prices are among the best in Europe.

Italy

Depending as it does on indigenous architecture—ancient chestnut beams, stone floors, beautiful lofty spaces—Italian country style is not easy to import. A few things are portable, however: crackly gilt work, lace, linen and faïence. If you can't go to Faenza for the famous Italian pottery, Siena is the next-best place. The good shops are clustered along the via di Città. ● **Zina Provvedi** (via di Città 96), where plates are stacked in high piles and huge jars perch on top shelves, offers an introduction to the work of local potteries. Another favorite, ● **Arcaico** (via di Città 81) has the local faïence as well as charming plaster cherubs. In Venice, ● **Raigattieri** (San Marco 3532-35) has hand-painted faïence and white ceramics. While in Venice be sure to stop by ● **Jesurum** (Ponte Canonica), the famous lacemaker. Even if you can't afford to buy the splendid tabletop and bed linens, look around at the best Italy has to offer. For antiques, go to Florence, the antiques center of the country. Wander around the shops near the Pitti Palace: via Maggio, via de' Fossi, via Tornabuoni and via Borgo Ognissanti. On via Guicciardini, at No. 14, ● **Martini** specializes in gold picture frames.

England

English country-house style, as familiar in manor houses as it is in small cottages, calls for fabrics and furniture that look traditional and well worn. For true faded chintz, go to ● **The Gallery of Antique Costume and Textiles** (2 Church St., London). The small first floor is loaded with old chintzes, Welsh quilts and paisleys along with Victorian chintz quilts. For new chintz, go to the firm that made English style famous: ● **Colefax & Fowler** (3A Brook St., London). Upstairs rooms are filled with more floral and patterned fabrics than you ever imagined existed; downstairs rooms look just like those in a country house, except that everything is for sale. For a cottage look, you still can't beat ● **Laura Ashley.** The London store at 7-9 Harriet Street is devoted solely to home furnishings, with a wider variety of fabrics, wallpapers, lampshades, tea sets and curtains than any Ashley shop in the States. ● **Putnam Collections Ltd.** (29 Short Garden, London), a small design firm less than a year old, sells English hooked rugs, quilts and baskets, and a fabric collection designed by the owner and inspired by the blue-and-white transfer patterns on 19th-century china.

France

French country is one of the easiest styles to bring home. Mix exuberant Provençal cottons, handmade glass and pottery, perhaps a big pine table or armoire and you have it. ● **Souleiado,** makers of the most colorful Provençal cottons, has

(Continued on page 42)





Above: The Relais Fattoria Vignale in Radda in Chianti is furnished with Tuscan and Umbrian antiques. Right: Staying at Chilston Country House in Kent, where the staff dresses in period costume, is like spending a very grand weekend in the country during the reign of Edward VII. Below: You can't stay at Giverny, Claude Monet's home in Normandy, but you can spend a wonderful day enjoying his garden and house (now a museum), where you see French country style through the painter's joyful eye.

ITALY: ELYSE LEWIN. ENGLAND: MICHAEL DUNNE. FRANCE: DAVID MASSEY



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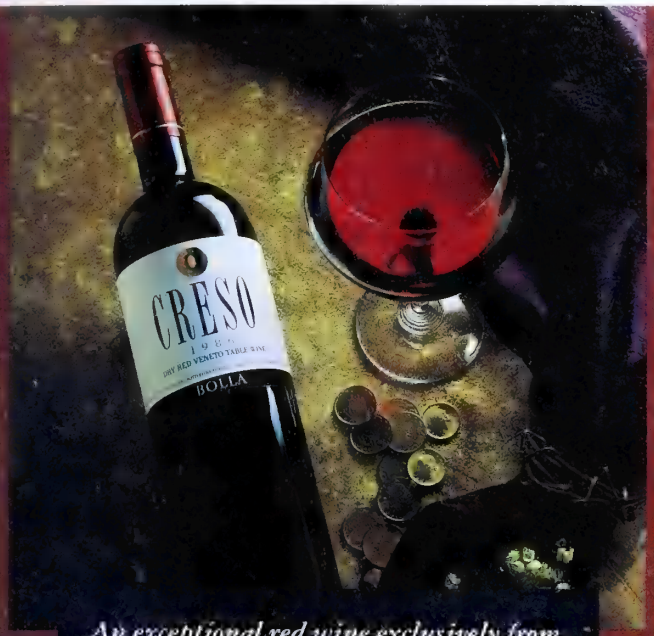


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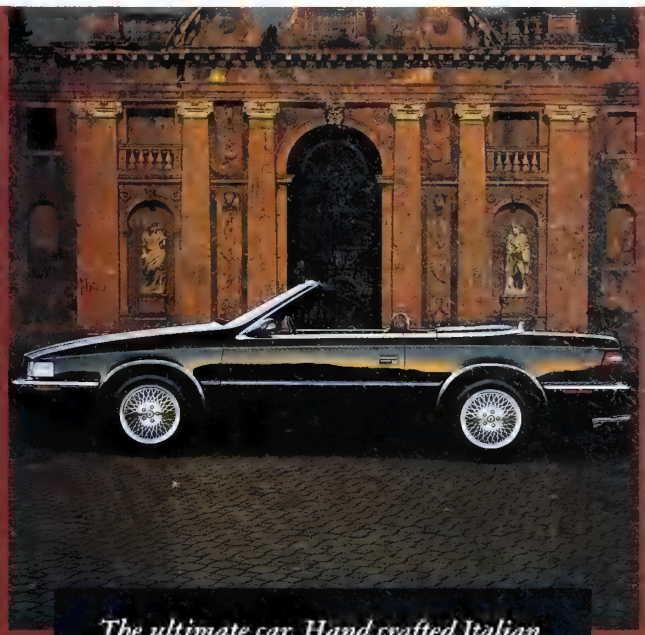


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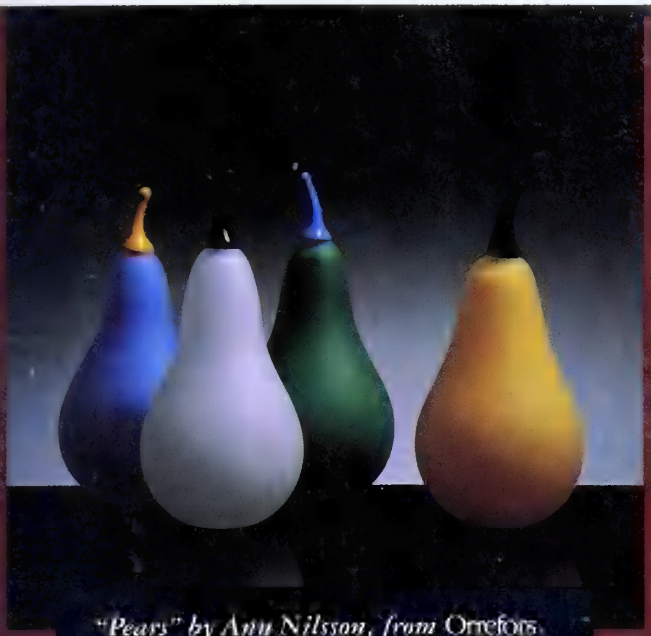
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THE BEST COUNTRY SHOPS IN EUROPE

Continued from page 36

branches all over France, but the Paris shop (78, rue de Seine) is a must for the dazzling array of hot-pink-and-green and yellow-and-blue prints as well as the more subdued toiles. For Provençal prints in softer, dustier shades, go to ● **Les Olivades** (25, rue de L'Annonciation, Paris). The prints look like the faded cottons on the walls of chateau bedrooms. For antiques, wander up and down rue des Saint-Pères, rue du Bac, rue de Lille, rue de Verneuil, rue de l'Université and rue de Beaune. Not all dealers have country pieces, but you're sure to find something in the 120 shops in this area. ● **Village Saint Paul** (off rue Saint Paul and rue Charlemagne) and ● **Le Village Suisse** (54 Avenue de la Motte-Picquet) are good bets for country furniture. Not real villages but warrens of tiny shops, these enclaves offer untold treasures from France's past.

Ireland

Ireland possesses one of the most simple and genuine country looks because the ambience is warm and spare at the same time.

● **Nicholas Mosse** (Bennettsbridge, County Kilkenny): Ireland's best buy is authentic country spongeware. Potter Nicholas Mosse sells to a few Irish stores but has the best setup at his studio, where you can buy his translation of early examples: beige stoneware decorated with animals, flowers and/or geometric borders done by stencil and sponge in blue, brown, dark green or aubergine. ● **Kilkenny Design Centre** (Kilkenny City, County Kilkenny), well marked with road signs, is located in the rehabilitated Kilkenny Castle stables. It has a sampling of the work of several Irish craftspeople. Look for pottery, linen, damask, handwoven throws and hand-blown glass. One of several antiques shops in Dublin's Market Arcade, ● **Jenny Vanderer** specializes in antique clothes and linens. This is one of Ireland's best sources for whitework (Victorian embroidered white linens), and prices are moderate: a lace-edged sham for a big square pillow costs about $25. Also check out ● **The Old Curiosity Shop** (Market Arcade) for more linens as well as china, furniture and antiques. ● **Powerscourt Townhouse Centre** (Clarendon Street, Dublin): Once a private home, this shopping center has some crafts shops and an antiques gallery with about a dozen dealers selling everything from old Irish glass and Irish silver to dishes, furniture and textiles. ■

—SUZY GERSHMAN

Suzy Gershman, coauthor of the Born to Shop *series, last wrote about England's Cotswolds for HB November '89.*

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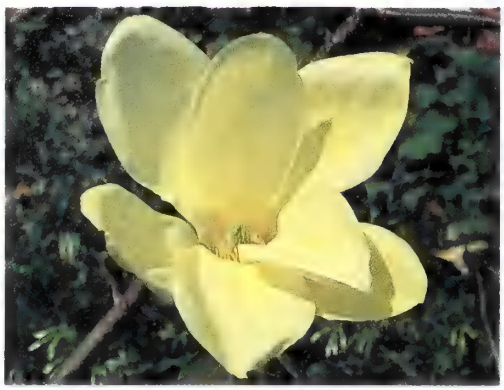
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GARDEN GUIDE







THE FLOWERING TREES YOU PLANT NOW WILL DELIGHT YOU WITH YEARS OF COLOR AND SHADE

By KEN DRUSE

There's nothing like a tree to give dimension to the landscape. A flower garden is seasonal; a tree, a long-lasting pleasure. It can add color, be cool to look at and sit under in summer, and present a magnificent silhouette all winter.

Some trees can be planted in autumn, but many should go into the ground in spring. You can make tree planting a family event, perhaps to celebrate the birth (or birthday) of a child or grandchild. The tree will be a living reminder of that occasion. Naturally the selection and location of a specimen tree require careful thought, especially when you are placing a small flowering type in the lawn or in front of taller trees.

Before planting, use a stand-in: a tall wooden stake driven into the ground at the selected location. Look at the stake from several vantage points around your property and from indoors, upstairs and down.

To help you choose, here are some of my favorite trees to plant now. In the wild they are relatively small (25 feet high at maturity). Since these trees are often partially shaded in nature, they tend to do well near a house or in the shadow of existing trees.

Eastern redbud (*Cercis canadensis*), the tallest, is one of the first trees to bloom in spring. Tiny magenta beads line the branches for weeks, then open into pea-like flowers before leaves emerge. White and double-flower varieties are also available.

Our native American dogwood (*Cornus florida*) has been succumbing to various fungal diseases for some time. Instead, you might consider the fungus-resistant Asian *C. kousa* species (top) and its varieties, which bloom later than the native trees. Cross-breeding the species may produce disease-resistant early bloomers some day soon.

Franklinia alatamaha was discovered in the wild by John Bartram, who started America's first botanical garden. All the extant trees are descendants of Bartram's seedlings. Today, this slow-growing tree with large blossoms resembling mock orange is widely available. It blooms in late summer and has spectacular crimson fall foliage.

I love Carolina silverbell (*Halesia carolina*) and can't imagine why it is not more popular. In late spring it bears thousands of nodding white flowers. Then come dangling four-winged fruits prized by wildlife. This is a handsome tree not troubled by diseases.

The saucer and star magnolias bloom when daffodils do. The purple-and-white flowers of the saucer *Magnolia x soulangiana* are probably familiar to you, but you might not know *M. stellata* (above right), its white-star–flowered relative. Both trees are excellent choices, and new kinds—such as the pale yellow *M.* 'Elizabeth' (above left) and pink star forms—are coming along.

Flowering crab apples (*Malus spp.*), though much loved as ornamental trees for the lawn, are disease-prone. However, the 'Donald Wyman' variety, recent recipient of the Styer Award of Garden of Merit, is resistant to apple-scab disease. This little tree, with its umbrella-shaped top, has white flowers in spring and ornamental cherrylike red fruits that persist through autumn.

If you have room for a very large specimen tree, by all means plant one. You *will* be around to enjoy it, and others will savor its beauty and shade for many years to come. It's up to all of us to ensure that there will be trees, big and little, for the future. ■



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By ELAINE MARTIN PETROWSKI

A place for everything and everything in its place." What you might still think of as just a tired old adage has become a way of life for many. In the interest of saving those two precious commodities, time and space, homeowners are looking for ways to improve storage. Organization and tidiness are necessities, especially for those who attempt to combine small living spaces and acquisitiveness, common aspects of today's society. Even if the living area of your house is adequate, it's unlikely that the present storage capacity meets your needs completely, and it is true that personal belongings do seem to multiply in direct proportion to available space. Within a few short months of moving day, all those "extra" and "empty" shelves, bins and drawers are likely to be filled.

Make a Storage Plan

The ideal time to think about creating efficient, essential storage is in the planning stages of a remodeling. Although there's a tendency to think of the kitchen and bathroom as the major storage centers of a house, storage in every room should be considered.

Begin your quest to improve it with paper, pencil and tape measure in hand. Don't rely on memory; write a detailed list of exactly what is currently stored in every room. If you doubt the wisdom of performing this task, which is admittedly a tedious one, consider today's proliferation of closet-organization companies. If you were to call any of them, you can be sure that the representative sent to your home would come armed with a tape measure to record the dimensions of everything you own: the height of your winter boots, the length of your dresses, robes and coats. You can do the same thing. Make note of how large your suitcases are, the diameter of that holiday turkey platter, the height of Great-aunt Alice's silver candle holders. There's no sense in spacing brand-new shelves an inch or two shy of your actual needs.

Planning your storage expansion as you plan a remodeling enables you to build more convenience into your living space. "I don't know how many times I've visited a friend or a client who excuses himself from the kitchen, walks to the bedroom and brings back an item to use in the dining room," says New York interior designer Samuel Botero. "That's not the way ideal storage should work." While your remodeling is in the planning stages, you should look not only at what is in each room now, but list what should be stored there ideally, Botero says.

Space planner Robert Lidsky, owner of The Hammer & Nail, a design firm in Wyckoff, N.J., concurs. "Something that you use once a year needn't be in a place you go to every day. Why does everything have to be right at hand? That's a luxury and a probable waste of space." Lidsky suggests that you "look through what you have and if you haven't used something in six months, move it to an out-of-the-way storage place."

Locating Likely Spaces

If you have a basement, that's a likely place to start your search for extra storage. Even if you have no intention of finishing the area, there are hidden pockets you can make good use of, according to Minneapolis architect Lloyd Jafvert. Don't overlook the space that already exists between floor joists, he says. "It's a terrific place to store fishing gear and ski equipment."

Think about tucking a closet beneath the basement stairs, as well as the other staircases in your house. "What you can store there depends on whether the closet is accessible from the side or the back," says Jafvert. "It's a great spot for suitcases, card tables and decorations."

Jafvert cautions that you check the local fire codes when considering closets under the stairwell, however. "A proper installation, built to code, will help confine a fire for a longer period of time, which is especially necessary if you and your family must use the staircase as an escape route," he says. To be on the safe side, never plan to use the closet under the stairway for storing flammable materials.

Older homes often feature very wide or nearly square hallways with space that can be appropriated for storage. Because most codes require about three feet of space for a passageway, anything in excess of that can be converted into built-in shelves, cabinets or drawers.

(Continued on page 48)

TOM YEE



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STORAGE WITH STYLE

Continued from page 46

"Halls between bedrooms make great 'neutral territory' for kids to keep the games and books they share," says Jafvert.

Bedrooms are another space where careful planning can result in better storage. "You'll always get more storage out of built-in furniture than you will out of freestanding pieces, although admittedly the look is different," says Lidsky.

Aim for the best of both worlds by combining built-ins and perhaps an armoire or an interesting antique chest, he advises. "If you don't happen to like the look of built-ins in the bedroom, you can certainly use them in the dressing area or along the hallway leading to the bathroom, if space permits."

When planning bedroom storage for clothing and linens, always choose drawers instead of shelves. "Some people swear they prefer open shelves to store clothing, but certain things, like socks, belts, handkerchiefs and scarves, are better kept in drawers," says Botero.

This designer likes to specify see-through drawer fronts. "Plexiglass fronts can be expensive, but you can see what's in the drawer without wasting time rummaging through it." He suggests allocating part of the drawer space in the bedroom to extra linens: "Why keep them far from the bedroom when that's where they're used?"

Bath and Kitchen Storage

If you're remodeling a typical 20- or 30-year-old bathroom, you'll be able to eliminate some of the most poorly designed storage in the house. "The bathroom vanities in older houses are generally not well designed," says Lidsky. "Even a tiny vanity can accommodate a rollout in the bottom that will pull the contents forward so you don't have to fumble around on your hands and knees for cleaning supplies." If you're planning to install a large double vanity, consider using part of the interior for a pull-out laundry hamper.

When replacing a medicine cabinet, consider a slightly deeper custom-made model. It can be partially recessed so it doesn't protrude much farther into the room than the old model. And that extra inch or two of depth should provide storage for toilet tissue, saline solution and any other items too bulky for standard ready-made medicine cabinets.

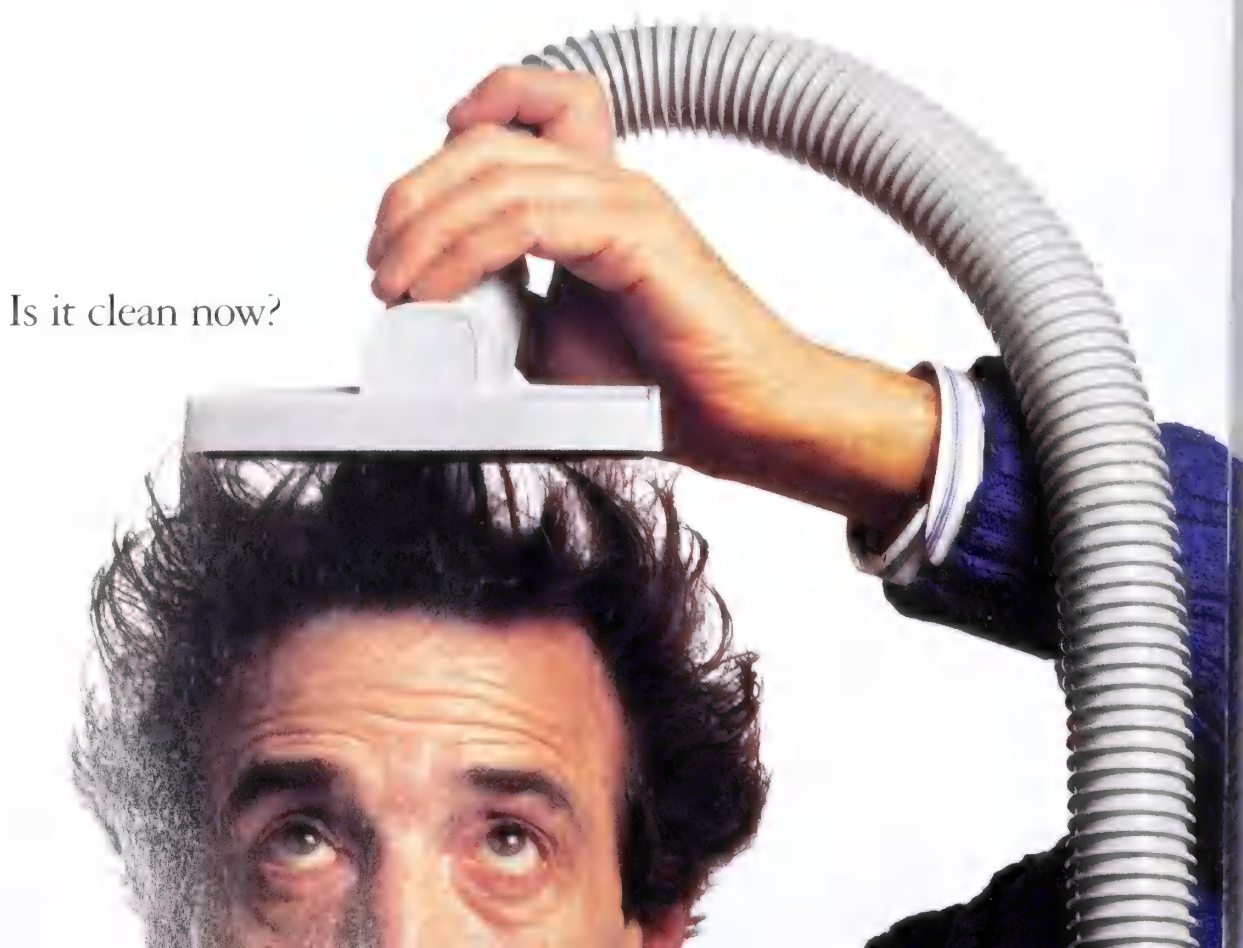
Efficient kitchen storage has come into its own in the last decade or so. Sylvia Devan, owner of Habitation Inc., a design and building firm in Palisades, N.Y., favors a shallow floor-to-ceiling cabinet partially recessed between the studs. "Even if it's only eight inches deep, you'll be able to store an enormous quantity of canned goods and packaged food," she says. "And you can use part of the space to hang a mop and a broom right in the kitchen."

Devan says she likes to "keep it simple. Use laminate for shelving so it's easy to clean," she suggests. And maximize cabinet space over the refrigerator and range by including removable dividers so you can store cake pans, trays and cookie sheets.

New York City interior designer Nina Hughes points out that there is a wealth of available ready-made storage units that recess between the studs. These storage gems are particularly useful in tiny apartment kitchens. Hughes's own personal favorite is an ironing unit that not only fits between the studs but can be concealed in the wall. The unit features an adjustable-height ironing board, room for a steam iron and a quart bottle of distilled water to fill it. It has its own electrical outlet and a light. Another favorite, a paper-towel dispenser, holds a roll of toweling and two smaller rolls of plastic wrap or foil.

Storage Savvy

- Paint shelves in closets and bookcases with high-gloss enamel. Not only do flat finishes mar, but stored items slide more easily on slick surfaces.



- Choose adjustable shelving that can be shifted as your needs change.
- Too-deep shelves can be just as troublesome as those that are too shallow.
- Cover ¼-inch wooden dowels with felt, or buy black rubber dowels for hanging scarves and ties. Silky fabrics won't slip off as they do if you use acrylic or metal rods.
- Adding a closet is cheaper than building custom cabinetry. You can have a carpenter-built closet for as little as one tenth the cost of made-to-order cabinetry with comparable storage space.
- Be aware that the dividers on some wire closet-organizing systems prevent hangers from sliding easily along the bar, a potential inconvenience for small children, the elderly or anyone with arthritis or stiff joints.
- Large bin storage, such as you'd find in a window seat, tends to collect clutter. Use such spaces for large items needed only on occasion, such as extra bedding, holiday decorations, a picnic basket.

No matter what your particular storage needs, some careful planning as you begin your remodeling project will yield years of added convenience. ■

Elaine Petrowski, a specialist in home remodeling and decorating, is a New Jersey-based writer and former senior editor of Kitchen and Bath Design News.

WHERE THERE'S A WILL THERE'S A WAY TO INCREASE STORAGE

"Every home has room for more storage," writes architect John S.M. Hamilton in his book *The Working Woman's Dream House* (Betterway Publications, Inc., $14.95). "It is either found or created."

"With pen and pad in hand," he suggests, "check every room, closet, nook and cranny. List areas with *potential* for more storage, no matter how slight the potential. You will be surprised how long the list becomes."

Storage Surprises

Hamilton, too, considers nonsupporting stud-wall partitions ideal areas for adding storage. "An example of 'found' storage for small items is the space between the studs," he writes. "An example of 'created' storage is an increase in the depth of a stud-wall partition to create storage wall cabinets."

"I do not advocate using a bearing wall for this purpose," the architect cautions. "Use a nonbearing (nonsupporting) wall, and *never* cut through one of the studs." He also advises making sure there are no plumbing lines or electrical wires within the wall you plan to devote to new shelving. If you don't know, be sure to request help from a pro.

Basement and Attic

"The basement is a good storage area, but commonly misused," writes Hamilton. Organization is important. "Whether you build shelving, cubicles, hanging racks, etc., or buy them ready-made, organize for *maximum storage in the least space.*"

Attic storage is significantly different from basement storage in two ways:

1. *Temperature:* An attic is likely to be warmer than a basement. "If the space isn't well insulated and cooled," warns Hamilton, "take care in what you store there."

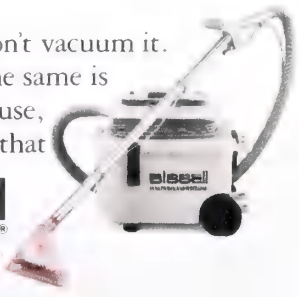
2. *Structure:* Since attic floors are seldom built to support big loads, it is wise to consult an engineer or local building official before storing anything heavy.

The Organization Pitfall

One benefit of good organization is that you can always find things in a hurry. But, cautions Hamilton, "good organization gives you more places to store junk—junk being defined as something you should have thrown away instead of storing in the first place." He favors labeling the contents of everything to be used for storage, be it box, bin or shelf. You'll save time in the future. "In addition," he writes, "forcing yourself to label a worn-out, useless item makes it harder to save." ■

—THE EDITORS

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INTERNATIONAL COUNTRY

STYLE INSPIRATIONS FROM ALL OVER EUROPE



Italy

In this issue we revisit America's favorite style—country—and find that its richness continues to grow. Our new scope reaches across the Atlantic. In the pages that follow, we look at European country styles on their home grounds, the better to learn what their essences are so that we can borrow the flavors we like the best. Our armchair grand tour takes you from Ireland eastward to Russia, from Sweden southward to the environs of Madrid. We savor old-world colors, textures, objects and—most important—the old-world link to the land. Thus we broaden our own country lives.►



England



France



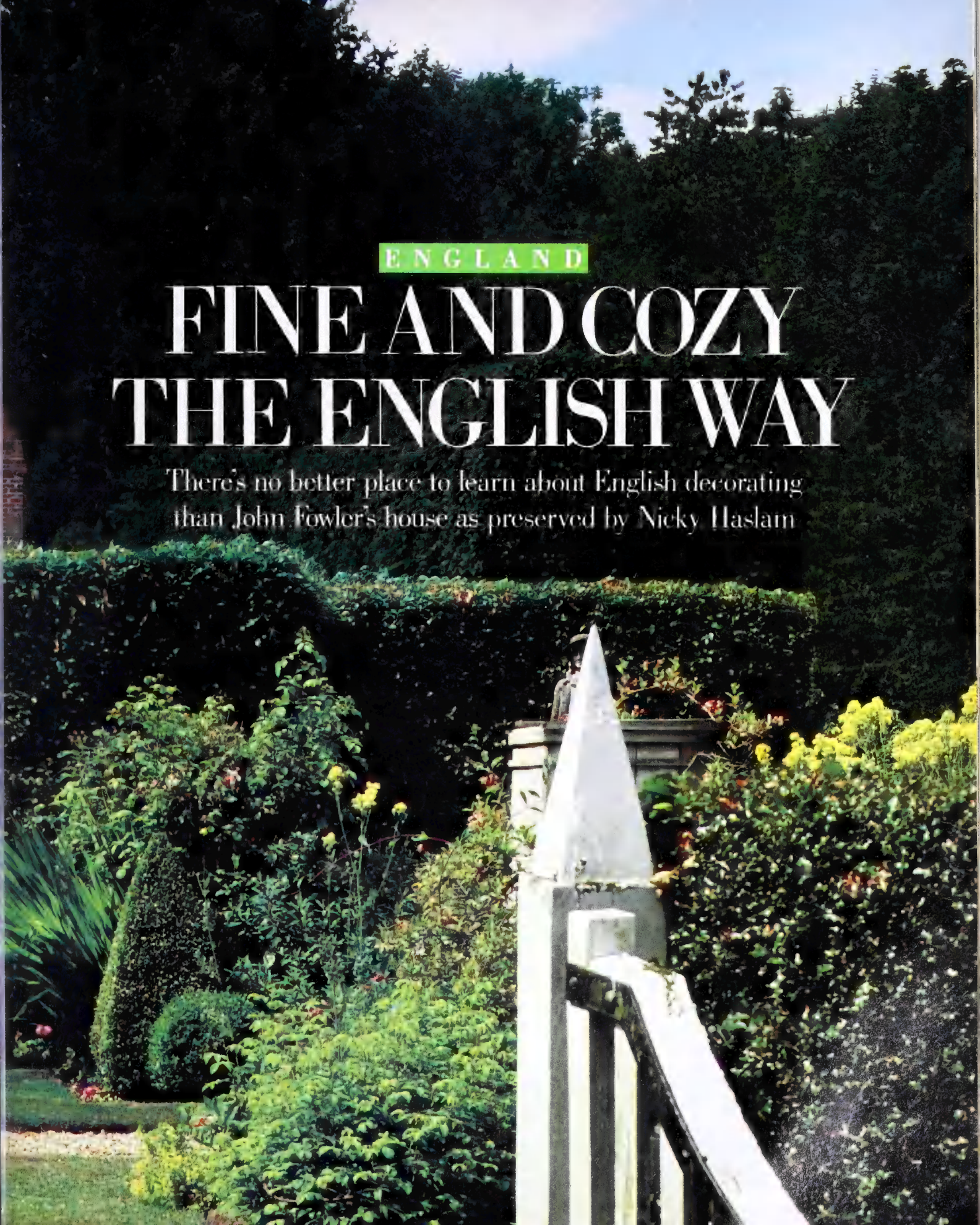
Sweden



Spain



This 18th-century Tudor-style hunting lodge in Hampshire, England, is the country house of decorator Nicholas Haslam. For 30 years it belonged to another decorator, the legendary John Fowler, who established the interior style and laid out the Dutch baroque garden, with rows of hornbeams framing house and lawn. The lodge is now owned by the National Trust. ▶



ENGLAND

FINE AND COZY THE ENGLISH WAY

There's no better place to learn about English decorating than John Fowler's house as preserved by Nicky Haslam



English country style as we know it today—fresh color, romantic chintzes, elaborate curtains, painted paneling and a mix of straightforward English furniture and delicate French pieces—comes essentially from the work of John Fowler in the numerous country houses he decorated in the 1950s and 1960s. Because he used his own house, the Hunting Lodge, to refine his ideas, it is an excellent place to study his style. "This is the best example of his work," says Nicky Haslam, who leases the lodge from the National Trust. "It has been called his personal Trianon." Although the National Trust places no restrictions on changing the interior of the lodge, Haslam has affectionately preserved the subtle wall colors, the intricately painted paneling and the beautifully detailed curtains just as Fowler had them. Fowler left most of his furniture to friends when he died in 1977, but Haslam has arranged his own in a way that adheres to the basic concept of the previous owner. Fowler once told an interviewer: "What I wanted here was something utterly unpretentious, very comfortable, with a veneer of elegance and informality and the feeling that one can sit down anywhere without having to move a chair." ►



Nicky Haslam (above left) in the Gothick gazebo in the garden. Gazebo walls (left) illustrate John Fowler's masterful paint techniques: pale oak leaves on ocher walls.

Two squashy sofas and a couple of chairs almost fill the tiny sitting room (right). Haslam worked a needlepoint bench cover to echo the gabled facade with ogee windows.

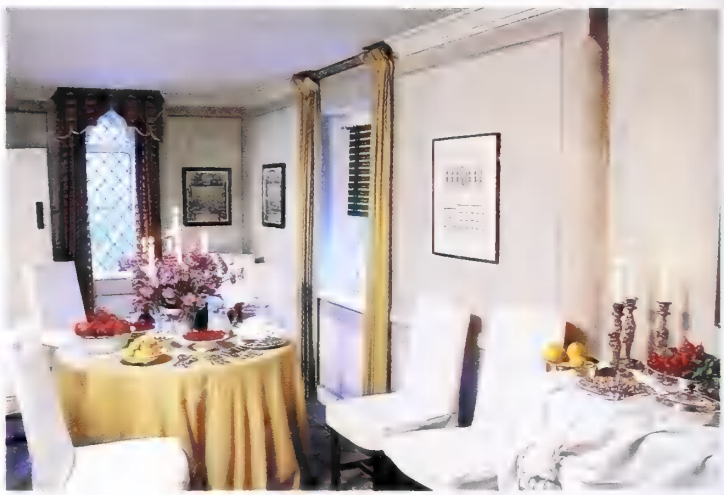



Saint-Simon
at Versailles









The English mix the grand and the humble: a gilded console and rush matting, intricate valances and faded chintz

Luckily for Nicky Haslam, he had a number of 18th-century English Gothick pieces when he moved into the Hunting Lodge. Their small scale is just right for the small spaces. "You can't use large furniture in any of these rooms," he says. But equally suitable are their delicate painted finishes—so important to the fresh, airy feeling of English country style. From the beginning, in the late 30s, Fowler sought to bring a light-hearted spirit to rooms that had been dark and heavy. At a time when the best English interiors had been filled with mahogany and damask, Fowler introduced painted Regency pieces and blond Biedermeier. He used striped cottons in even the grandest rooms and urged his clients to strip their dark, polished floors. "And we must give some credit to those American women who helped reinvent English style," says Haslam, referring especially to Nancy Lancaster, who worked with Fowler. "Before these women came along, people all over England were living in Neo-Georgian interiors." ►

The entrance hall (top left) illustrates the English principle of "humble elegance." The scrubbed floor and rush matting keep painted paneling and silk curtains from becoming too grand. Top right: "John Fowler often trimmed valances and curtains with a thin band of color," says Haslam. "It sharpens the edges." Above left: 1840s garden statue in a curve of the hedge. Above right: Trompe l'oeil paneling in the dining room. Opposite: Back entry with Haslam's collection of baskets.







An entertaining mix of patterns in the garden room (top): two chintzes, an Oriental rug and a carpet fragment on the ottoman. Opposite: Stripped table and English Arts and Crafts chairs suit the romantically rustic ambience of the converted greenhouse. For his garden (above), John Fowler wanted "both an air of grandeur and a cottager's garden." The grandeur comes from the formal planting of boxwood squares and topiaries, but flowers bloom with cottage-garden abandon.

A garden room set in an English Eden

"The view of the garden is marvelous when the sun has gone off it," says Nicky Haslam about what he sees from the garden room (above). "The beds are blue and white, silver and green, and they shimmer when the sun gets low." The freestanding garden room, built by John Fowler just outside the hedges framing the formal lawn, has tall French windows opening to a view of the flower garden. "It was John's favorite room," says Haslam, who has furnished it more informally than any other. "Of course, no room in the house is very formal, but I wanted this to be the most country in feeling. When you walk right out into the garden, it shouldn't be too much of a shock."

Behind the garden room stood a small potting shed that Haslam recently enlarged, putting on a glass roof, trellising the walls and installing cupboards and shelves for tools and plants. Now it's his favorite place to serve dinner. In fact, Haslam likes to serve lunch, tea and dinner almost anywhere as much as he does in the Hunting Lodge's tiny dining room, which doubles as a passageway. "A proper dining room can be a waste of space," says Haslam. "It's much more fun to have meals wherever you like." The Gothick gazebo with white bench is a favorite spot for tea. ■

Writer ELIZABETH HUNTER
Photographer MICHAEL DUNNE





The tonality of weathered timber unifies structures on the island of Kizhi (opposite, top), including the remarkable cathedral with 22 wood-shingle onion domes and the Oshevnevo house (also seen opposite, lower right). Inside a similar homestead (this page and opposite, center left and below), simple painting techniques add unexpected color contrasts and pattern. The all-wood interiors are softened by textiles used to drape a mirror and enclose a cradle suspended over a mother's bed.





The Oshevnevo log house (above and below) was built in 1876. Balcony and window trim are typical provincial wood interpretations of urban masonry.



THE *Rustic Charm* OF OLD RUSSIA

The restoration of a peasant outpost at Kizhi in the northern provinces shows that handmade is beautiful and simple is strong▶







Rural Russian handcraft reveals a love of intricacy expressed in wood and linen—the materials at hand

In the northwestern province of Russian Karelia, ornamentation was once raised to a high art. Nearly every surface is touched in some simple way, whether inside or outside the ample timber structures on the isle of Kizhi. These buildings were brought from nearby islands to be preserved in tribute to peasant ingenuity in this once isolated corner of the world. Even today, the journey from Leningrad is enough to keep this landmark off the itinerary of many non-Russian travelers. But the arduous trip rewards the visitor. The restored log homes, monasteries and small chapels at Kizhi form an indelible image from the moment they are glimpsed across the calm lake waters.

Carved and pierced trimwork, some as light as lace, was intended to enhance the play of light across the plain facades of the bulky northern homesteads. Through clever planning such houses combined perhaps a dwelling space, food store, workshop and agricultural shelter under one roof, yielding a covered space of up to 3,000 square meters. Climate was a major factor in determining such a mix; work could be carried on without interruption during the bleak winter months. Houses were built with rooms lined up railroad-style under a long pitched roof, or in a square (called a *koshel*, or "purse," house), like the one on the preceding pages.

Two essentials always found a place in such houses: a large stove that was stoked daily, and at least one icon. Beyond these, cabinets and beds, benches and tables were as elaborate as the inhabitants could afford. That two of the pieces for the *gornitsa*, or "best room," here (left and right) were made to order for the Oshevnev family attests to their prosperity. Sleeping at Kizhi was often consigned to benches, to the space atop the stove and to the floor nearby on straw mattresses, so that even possessing a bed was a sign of distinction. Diamond and crosshatch, as on the preceding pages and the trunk here, were popular woodworking and painting patterns. The rooms here illustrate the Russian propensity for decoration, interpreted by means of wood tools, paint and stitchery in a territory where resources were scant. ■

Writer ELIZABETH GAYNOR
Photographer JOHN VAUGHAN



The "best room" of the Oshevnevo house (top left and opposite) boasts a Karelian curly-birch cupboard, a carved bench and trousseau trunk. Below left: tambour embroidery. The bed coverlet won World's Fair prizes at the turn of the century.





IRELAND

IRELAND'S COUNTRY HEART

An 1820s farmhouse serves as a homey retreat and a testament to the Gaelic tradition of spare comfort and visual calm

A typical Irish farmhouse, Ballynabrocky was originally a two-story house connected to a cow byre and stables in County Wicklow. Painter Patrick Scott bought "the Brocky" in 1963 and has since made only minor structural changes, turning the old animal shelters into additional living spaces. He has highlighted the rooms with a hearty mix of traditional Irish pieces. An interest in vernacular furniture led him to fill the long barn (opposite) almost entirely with local wooden pieces, and although it is a vast space, he has decorated it for warmth and comfort. A mid-19th-century patchwork quilt adds color and softness to the thick granite wall; iron chandeliers made in Dublin to Scott's design visually lower the high wood-beamed ceiling. In keeping with the Irish sense of practicality, a scrubbed pine table serves a double purpose: a reversible top provides a clean side for dining, a paint-covered side for the artist's work. ►





Top left: A view of the main house at the Brocky. Above: Patrick Scott and cat Velcro sit on an early 19th-century iron garden seat overgrown with convulvus. Left: In the new kitchen, Irish cheeses Cashel Blue and Milleens and local Chanterelle mushrooms. Opposite: A Jotul wood-burning stove warms one end of the long barn; well-concealed central heating provides additional comfort during the long winter months.









Handmade quilts, earthenware pottery and a collection of old wood pieces give warmth to a granite-walled cottage near Dublin

Inspired by the earthen floors common in old Gaelic cottages, Patrick Scott installed unglazed clay tiles in the new kitchen (left). A collection of earthenware pottery and Irish dairy crocks on a large pine dresser add subtle color to the room. More platters occupy the wooden plate rack seen in country houses across Europe; a small niche in the thick wall above offers a glimpse of rustic treasures. The master bedroom, too, displays an eclectic mix of country objects Scott has gathered through the years. The iron bed (above) is covered with an antique quilt, its original canopy painted an earthy rust-red. The curious bedside table is thought to have once been a Victorian hospital locker. The plain walls were washed with lime and water, a mixture often used on stone surfaces. While each of the rooms has a distinct purpose and appearance, a subtle thread of old Ireland runs throughout. ■

Writer SARA BURDICK
Photographer STEVE LOVI

After Patrick Scott rebuilt the house, little money remained with which to acquire furnishings. Patient scavenging turned up the large pine dresser now in the kitchen (left) along with three tables; for all this Scott paid only one pound. The folding metal bed (above) was found abandoned in a field. Woven rush matting and an old rug cover the floor.





FRANCE

THE GALLIC SENSE OF HOME

A traditional Perigord farmhouse enfolds a family in warmth

French farmhouses have a wonderful mix of warmth and austerity: luxuriant herbs against rough stone, spriggy prints next to worn wood furniture. When we copy their brand of rich hominess—and we surely do—we are making a style decision; but at this hilltop vacation house in the Perigord region of the southern Dordogne, the look is natural, local and easy to achieve. The Dutch family of six that spends blissful holidays at this old *mas* reports that they live in a state of perpetual anticipation, thinking of their next visit. The unpretentious house, sparely but comfortably furnished, casually mixes styles and periods. A modest rush-seat chair is at home with an upholstered seat of more refined proportions. Exposed beams and surfaces of traditional chestnut and oak cast a golden glow on the dark interior, which by local custom is shielded from temperature extremes by small windows and thick walls of stone. The owners restored the roof with correct local tiles, furnished their big new kitchen with local pots, baskets and pottery. ►

Photographer JOHN VAUGHAN



In the living room (top), an eclectic mix of old wicker and upholstered pieces from the local junk shops, known as "la brocante," are casually gathered around the large fireplace, the most important element in a French country house.

A still life from the French countryside (above)—an old stone sink under a typical small, deep window, a bouquet of field flowers. Beyond: a perfect view.

In keeping with tradition, the owners gathered small stones of different colors for this garden terrace (opposite) from the river bed of the Dordogne. Time-honored cobblestone design mimics local stone floors.



Rosy wallpaper makes the master bedroom a pretty bower, and sheer netting caught in a hoop ensures buzz-free nights when the window is open in summertime. Knotting the sheer curtains also encourages airiness in an otherwise closed-in space. International favorites are the old iron bed, and the hand-made quilt, which is repeated in all the bedrooms. ■





SWEDEN

An 18th-century farmhouse brimming with well-worn country treasures

Simply Swedish

Near Stockholm, an old red-roofed house with mustard-yellow trim and forest-green doors is anchored in a special kind of antiquity. Inside and out, it reveals the simplicity and functional purity that Swedes love. Scrubbed floors and plaster ceilings feel just right with authentic paint-washed antiques.►

Built in 1690, the hip-roofed toolshed (above) once sheltered the kitchen. It now sports a typical bright blue door. The kitchen's Gustavian chairs (right) surround a gateleg table beside the hearth.





"Don't invest in fads," says curator Lars Sjöberg, "and avoid the merely precious. Our house combines the practical with the aesthetic"

A garden gate, always kept ajar, signals repose to owner Lars Sjöberg. A busy curator at Stockholm's National Museum, who oversees vast state collections of paintings and sculpture in 36 palaces and manor houses, he confesses that he and his wife, Ursula, love the classic spareness in this house. Airy, uncluttered rooms reflect a time-honored Nordic philosophy that beautiful things must also serve a purpose. Tile stoves warm the rooms. Aged painted cupboards offer convenient storage. The sturdy gate-leg table can be folded against the wall, freeing the central space. From such domestic specifics, the mellowness of Scandinavian style emerges. The clarity of a blue-and-white check, for example, which was commonly used in Sweden for centuries, is charming and refreshing. His commitment to its naïve message visually reinforces a cottage feeling.►



Gate (top) is always open. A treasured collection of mismatched Chinese export and Swedish faïence plates (above) highlights the blue-and-white kitchen. The Gustavian chair beneath the portrait, a signed treasure Sjöberg calls "mother of them all," was made by chairmaker Melkior Lundberg about 1790. Opposite: A primitive 18th-century fish painting and porphyry bowls enliven the gray-white spice cabinet.









"Our formula for perfect living in a historic house is to change as little as possible and to be surrounded by favorite things"

Sjöberg's passion for 18th-century Gustavian antiques is deep but not slavish. He interjects an amusing dash of rococo and baroque frivolity here and there. A gilded mirror and potbellied black clock add formality to the eclectic master bedroom. In the dining room (preceding pages) an ingenious trompe l'oeil cupboard cleverly mimics the decorated tile stove in the opposite corner. At



once aesthetic and functional, the cupboard provides storage space that the old house lacks and inspires the use of pink-striped cotton chair seats. The owners regard gentle aging with pride, and are forgiving if, for example, the original paint on the pinkish-brown faux-bois doors is faded and worn. Such reverence allows us a peek into another era, when simplicity became the highest form of elegance.■

Writer MARION FOX
Photographer ELYSE LEWIN

Brown-and-white printed cotton dresses windows (above left) and the half-canopy of a gray-painted bed in the tranquil master bedroom. A commodious 1760s wing chair (above), once a "potty chair," nestles close to the tile stove.

EVERYTHING'S COMING UP COUNTRY

Our long love affair with country decorating shows no sign of cooling down. Here we search out reasons for the lasting appeal

Where did it start, this rage for farmhouse quilts and rockers, painted cupboards and pretty chintzes? Way back in the real farmhouses, of course, in centuries past (and in our idealized storybook images of the past), but then we forgot about it and it had to be rediscovered. In the late 1960s the very influential decorator Mrs. Henry Parish II, best known by her childhood name Sister, did up her own farmhouse in Maine. Recalling her favorite childhood rooms, she brought in rag rugs, afghans, quilts, dog paintings, painted wood furniture, chintzes, wicker and fat comfortable sofas. When pictures of this house were published there was a "Yes, of course" kind of response, and people began to imitate the homey, easy look—both decorators and do-it-yourselfers.

Country got its other big impetus when the 1976 bicentennial approached and museums showed us American folk art—including the kind of objects illustrated on these



From *American Country: A Style and Source Book* by Mary Ellisor Emmerling. Reprinted by permission of Clarkson N. Potter, Inc. Copyright © 1980 by Mary Ellisor Emmerling. Photograph by Chris Mead.

pages. Such objects were at home in the Sister Parish sort of cozy room and in another sort of country room that came into being in the big barns and lofts people were moving into. Folk art appeared then in spare modern spaces, sometimes with modern furniture, and instantly signaled hominess.

In the past decade or so, country decorating has spawned a dozen new magazines, changed the character of the home-furnishings industry, led to countless new businesses making and selling reproduction country-style ironware, wicker, textiles, brasses, ceramics. And the beat goes on. The peak has not come, because the style changes over the years while the appeal continues to hold. At HB we have been watching a paring-down trend take over as we lose the cluttered look that the earlier enthusiasm created. And we are now watching an internationalism of our American country style, a movement so important that we have devoted this issue to its exploration.

As we planned this issue we also planned a small seminar including several HB editors along with Dr. Arlene Kagle, a New York psychologist who is so attuned to the effect of decorating on people that she sometimes makes house calls to view the scene of the conflict. She lives in the country for the greater part of the week, loves country living and country style, and consented to explore "Why we love country" with us. Excerpts from a long discussion follow.

JoAnn Barwick, editor in chief, House Beautiful: Country has been the favorite style of our readers for many years, so we are interested in exploring the deeper reasons that this style has had such longevity. Before I came to House Beautiful in 1978, having just been the editor of Country Living, I remember being asked one big question: Will country prove to be a flash in the pan? I wasn't sure why, but I knew it would go on for a long time. However, it has astonished me that country decorating has broadened its range so much that it appeals, as you said in an article I read last year, to a sixties hippie and a Reagan Republican.

Dr. Arlene Kagle, Ph.D., psychologist: First I should say a couple of things. The reason I am willing to talk about this topic when a lot of my more conservative colleagues are not is that I believe all behavior somehow describes a person. As in dreams all things are possible, well, how we dress and how we decorate also make a statement and reflect what possibilities appeal to us.

Certainly right now country is a wonderful sensation. A lot of people obviously feel that a farmhouse is warm and cozy and morally good. We think of a farmhouse as full of good smells. Even if a couple are both out working eighteen hours a day on Wall Street, they want an old-fashioned-looking house or apartment where they *would* bake cookies if they had the time.

I think of today's big Victorian trend as part of country, and that is very appealing now because we see that long period as a time of order. It reminds us of families being



Blue and white stoneware jugs, mostly 19th century



Americans are not bound by the rules of older societies, so we are free to put the pine hutch with the Queen Anne chairs. Since we *are* English, Norwegian, Irish and Russian, we feel comfortable putting country things together from our rich shared past

together, and we think about when it was safe for kids to get on their bicycles and ride down the street without an armed escort.

JB: Don't you think there is something else at work, too? Before women gained the confidence and autonomy we now have—and the pocketbook, too—we weren't decorating for ourselves. We were going by the rules set by how other people perceived our house, including our mother-in-law, the minister's wife, our husband's clients or his boss. Women now have the confidence to act on the way *they* feel, and country is the nesting kind of style that we long for.

Margaret Kennedy, executive editor, House Beautiful: But let's remember that country comes in lots of flavors. When you're in England, the country houses are very formal. Wilton House is a country house, and there is gilded furniture and other grand things to go with it, and yet it's quite easy and comfortable.

JB: The version of English country in our heads is one of informality, with the springs coming out and the faded chintz. Those wonderful houses where they put their feet up and let all the six dogs lie on the sofas.

AK: Yet there's an Englishwoman almost as close to me as my mother, and when my husband and I went to England to buy what we call a hutch and they call a dresser, she was horrified. She said, "We throw those things out." I told her I was planning to put this pine dresser in my formal dining room. I think if I had said I was going to meet the queen in sneakers she would have been equally appalled. I think that one of the things about American decorating is that we don't have that real history. We love the idea "It's from the past," though we don't understand exactly what the past was. So because we are free from that, we get to pick and choose. We get to put the pine hutch with the Queen Anne chairs.

JB: Exactly. That's what our international country issue is about. The kind of mix that we show and we love comes from our heritage. Since we are English and Norwegian and Irish and Russian, we feel very comfortable about putting things together from our joint past.

AK: But they're not from our past in quite the same way as the past of my English friend who might have a portrait of her



A straw-stuffed decoy rests atop a farmer's cupboard.



Copper weather vane, c. 1880, made in New England.



SAILOR, MUSEUM OF AMERICAN FOLK ART; ALL OTHERS, JON ELLIOT

great-grandmother seated in front of the table she still has.

Elaine Greene, contributing editor/design, House Beautiful: No, immigrants didn't generally disembark at Ellis Island with their tables.

AK: I am also very struck with country-house space and how people use it, what it does to intimacy and autonomy. Wrap-around porches, for example, allow you to be outdoors and indoors simultaneously, and you can be off in a corner and yet feel a part of the family.

The sense of family is something a lot of people are moving toward—wanting both the time spent with husbands and children and other relatives, and also wanting a sense of the community, the larger family. It's part of the appeal of country.

JB: I think you're right about the porch, and it's like the big family kitchen our readers are so fond of, where there is an informal kind of togetherness. Someone's cooking, and someone's sitting by the fire and someone's doing homework nearby.

AK: People need a certain amount of alone time and space, and they need a certain amount of together time and space. And a house has to be able to provide both. That's what old Victorian houses had. People need to be with their children and away from their children. I've made home visits to patients to check these things out. When the space isn't well organized for alone and together time and space, people can feel extremely uncomfortable. They can be literally on the verge of divorce and it has to do not with square feet but with organization.

EG: Have you ever prescribed redecoration?

AK: Absolutely; it can be helpful. I do a lot of work with couples and families. And if they are constantly fighting, you begin to pick it up: What are the space standards? And you go and look at it. One of the couples I went to see just had too many pieces of furniture in too small an apartment. The wife very much liked antiques and was constantly bringing more things into the home. They were tripping on the furniture, and the husband is six foot three. I know House Beautiful is saying comfort without clutter. That's what I said, too.

JB: Let's return to country. Do you think it is going to linger as part of our life?

AK: I do. I think that the style encompasses an awful lot, from things you see at Winterthur to the very simplest furniture. Who knows what will happen next to country. I think we may find, if we have this meeting again ten years from now, we will be discussing how hippie style has infiltrated country—hippies did like real farms. It could be a glorification of hippie that will never include dirty. We're going to forget that hippies never washed their hair. We might see Peter Max colors and large flowers. It wouldn't be the choice of any of us who lived through that period. Maybe our grandchildren will pull out the nice part of the sixties. "Remember when it was loose? Remember when anything went? Remember when Dan Rather had long sideburns?"

EG: My puzzlement about country is, why haven't we always decorated this way? When I was first decorating in the fifties, everyone had either Danish modern or department-store reproductions of English Georgian classics. We'd have been a lot happier with relaxed, cheerful, do-it-yourself, farmhousey American country.

JB: What happened was that the wonderful antiques of Early American days were being reproduced in shiny cheap ways with nothing of the feel of the original antique. People reacted against it. And those brides without confidence were worrying about what the boss would think—but all that has changed now. ■ *Editor* ELAINE GREENE



Set of Pennsylvania chairs, c. 1840.



Spongeware pitchers made in Ohio between 1880 and the early 20th century.



Late 1800s sailor whirligig, ready to catch the wind.



Massachusetts cupboard, 1840, with original paint; weather vane above.

AMERICAN COUNTRY WITH EUROPEAN STYLE

With a soupçon of French, a smattering of English, and a Scandinavian sensibility, we put together international furnishings found in U.S. stores today

America has always prided itself in being a melting pot, a place where different cultures and customs are combined. It's the same for American country style today. Into the caldron with our own crafts and furnishings go the best of country styles from all over Europe. These rooms by New York designer Gary Crain show off the worldly mix.

The living room (right and below) blends French wicker, English bamboo and an American patchwork quilt. Inspired by lean, clean Scandinavian design, Crain arranged everything sparely in the crisp, all-white room. To start, Crain chose generously scaled upholstered seating. Instead of placing twin sofas on either side of the mantel, he paired a sofa with two unmatched chairs—one deep and boxy, the other gently rounded. "This lets people decide which seat they feel most comfortable in," notes Crain. "It's also a much less studied look."

The fabrics were also selected to foster a relaxed mood: taupe-and-white stripe for the sofa, green-and-white plaid for the upholstered chairs. The chintz on the sofa's throw pillows—accents of taupe and green on a white background—ties the patterns together. Instead of another print at the window, sporty white sailcloth edged with cherry-red tape keeps the room trim.

With such a restrained use of pattern, the accessories—large and shapely but just a few of them—stand out. "There isn't a single cluttered surface anywhere," observes Crain. "And that means you don't have to push everything aside just to set down a glass or serving platter." Indeed, it's just that kind of livability that makes today's country style so popular. ►

Editor DARA CAPONIGRO
Writer JANE MARGOLIES
Photographer KARI HAAVISTO

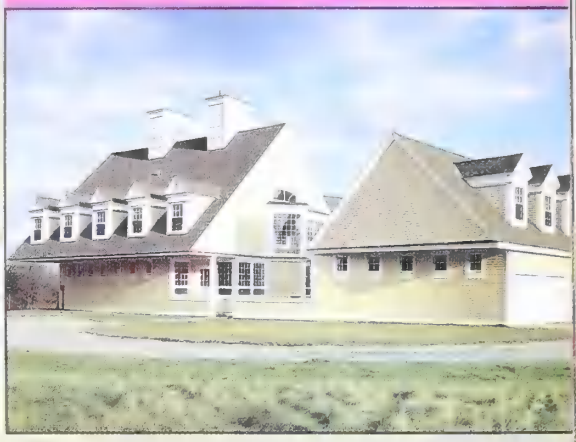




Right: Sofa, $1,740; armchairs: square, $870; rounded, $825; Expressions. Plaid, $42 per yd., Pierre Deux. Wicker table, $400, Grange. Drop-leaf table, $2,070, Henredon. Carved table, oil lamps, screen, blue-and-white plates, John Rosselli. Green stool, Limited Editions. Left: Wicker chairs, $595 each, Grange. Sailcloth, $12 per yd., Waverly. Curtain poles, Kirsch. Majolica plates, leather boxes, John Rosselli.

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DESIGNER ROOMS AT RETAIL



A new house by Connecticut architects Shope Reno Wharton (above) provided the setting for an international country mix (below and opposite).



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Up in the bedroom, international country is spiced with French style—a wicker sleigh bed, cherry chest and a weathered bench from a Provençal farmhouse



Rounding out Gary Crain's design for the bedroom are the comforting curves of the wicker sleigh bed, slipper chairs, paneled screen and soft festoon blinds. Sofa, $1,830; slipper chairs, $760 each; Expressions. Cherry chest, $2,595; cherry chair, $720; bed, $1,700; Grange. Queen-size sheets, $48 each, Sheridan. Antique bench, $200, Macy's. Quilt, $4,200, Quilts of America. Sisal rug, $399, ABC Carpet & Home. Woven rug, $648, Thos. K. Woodard. Coffee table, tole lamp, John Rosselli International. Engravings, $85 each, Ursus Books & Prints. Candle holders, $42 pair, Smith & Hawken. Blue-and-white bowl, $45, Williams-Sonoma.

SPAIN

Menu

White-bean soup with chorizo

Grilled baby lamb chops

Roasted potatoes

Marques de Riscal Rioja

Fresh fruit and ice cream



The Robust Spanish Taste



Spanish country fare: as lively and hearty as the country itself

For José Luis and Maria Aznar, as for many other hard-working city dwellers, the antidote to hectic urban life is fresh country air, a relaxed pace and hearty food. Holidays, summers and weekends the Aznars (José Luis is the director and one of the owners of Marqués de Riscal winery) head out of bustling Madrid and drive one hour northwest to Segovia and their cattle ranch, Campo Zalvaro. "The house is perfect for guests," says Maria. "It's an old Benedictine monastery, so each bedroom—fifteen in all—has its own sink and fireplace." Maria, who did most of the decorating in the house, prefers a cozy but somewhat elegant look for company dinners. She often uses her best china and crystal, but the food is always bold and rustic. The menu here is suitable for either lunch or dinner. Or you can add a salad and crusty country bread to the *tapas* selection and make that a meal.►

José Luis Muguiro Aznar (above) with his wife, Maria, and sons José and Santiago, at their country home. *Tapas*—Spanish appetizers—are served out of doors (opposite). The selection includes two tortillas (potato omelets), croutons, sardines, blood sausage, olives, chorizo sausage and *jamón serrano* (dry-cured ham). Later, the party moves indoors to a spread of hearty white bean and chorizo soup, grilled lamb chops and potatoes (left).





Menu

White-bean salad

Seafood paella

Marques de Riscal, Sauvignon Blanc

Assorted pastries

Long, leisurely lunches are a tradition to which many Spaniards adhere. As head winemaker for Marqués de Riscal wineries, based in Rueda, a town in old Castile north of Madrid, Francisco Hurtado de Amezaga (called "Paco") still insists on closing the winery at midday. Paco is a frequent guest at the lunch table of his assistant, Pedro Aznar (cousin of José Luis) and his wife, Dolores, who live nearby. With its leaf-covered ceiling (right), the side porch is ideal for outdoor dining. The Aznars often serve paella. This saffron-scented rice concoction is perhaps Spain's signature dish, and like all country fare, it varies from region to region. Rural Spanish cooking is based on such down-to-earth ingredients as garlic, tomatoes, peppers, and olive oil. These relaxed dishes are not meant to be fussed over but to be enjoyed. ■ *Writer* SARAH BELK
Photographer GUY BOUCHET



Pedro, Dolores and Sarah Aznar with Paco Amezaga and his dog, Maya (above, from left). Apple tartlets, candied winter-squash turnovers and flans (left) with espresso complete a midday repast of paella, white-bean salad, country bread and fruit (right).





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CLOSE-UPS

By PHYLLIS BARTLETT

THREE CLEVER AND ADAPTABLE WAYS DECORATORS USE DETAILS—ALL FROM THIS ISSUE





MICHAEL DUNNE

A view (left) of the other end of Nicky Haslam's living room (page 55) shows the unusual Gothick windows that echo the lines of the three-gabled roof. Detail shows how the needlepoint Haslam designed and stitched repeats the arch. Colors pick up those in fabrics and pictures. In more conventional houses, details to draw upon for needlework might be gateways or mantels.



KARI HAAVISTO

Decorator Nicky Haslam achieved great panache in a table setting (right) by spontaneously knotting a white damask cloth into a giant pouf. Like the lemons, nuts and fresh-from-the-garden radishes in gleaming silver serving dishes, the tablecloth is a refreshing turnabout of elegant into informal. Other dramatic ways you could knot a big tablecloth: at all four corners, at the ends, or on two sides of a round table.



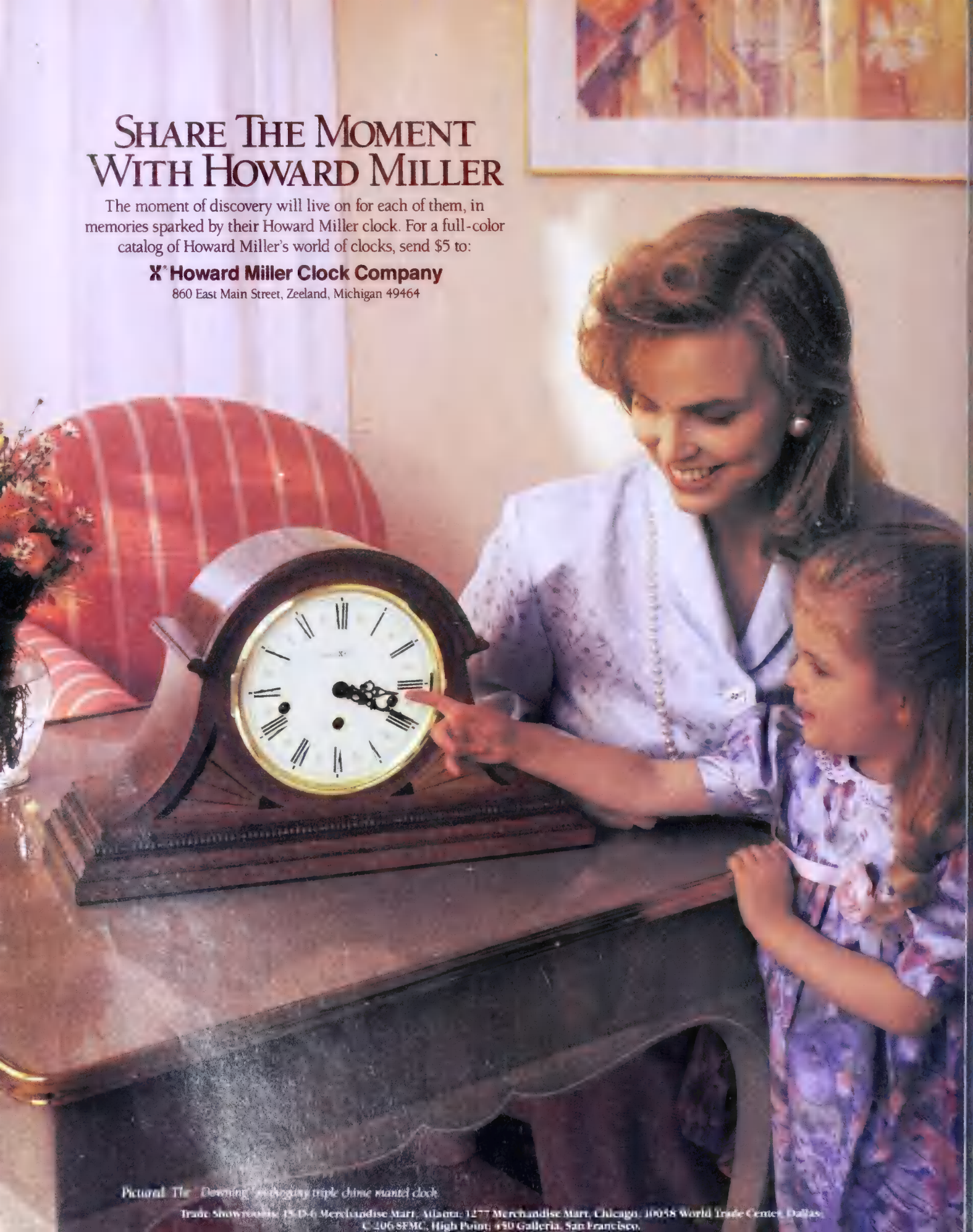
MICHAEL DUNNE

Remember the ubiquitous tabletop cluttered with photographs, books and memorabilia? They are looking passé to us now. This table arrangement (above) is as open and airy as the corner it stands in (page 84). There's a new urge to select objects carefully, relate them by a theme. Here, nature links a collection of leafy majolica, antique tole pineapple finials and a live topary. Leather boxes, animal bone sphere and wicker chairs are all natural materials. We predict you'll see more of this new thinking.■

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ENTERTAINING PLUS

How the pros cook at home: A New York cooking couple relies on their Italian heritage for inspiration



Table for a cozy Sunday supper (top): artichoke salad, white beans and caviar (above left), and seafood stew (above right). Tablecloth, Beatrice DuPont Home Textiles. Lavender, candlestick "wreaths," nut balls, all, VSF.

"My parents are Sicilian, so the robust flavors of the Mediterranean have always appealed to me," says Alfred Portale, chef at New York's three-star restaurant Gotham Bar and Grill. When Portale and his wife, Helen Chardack, a chef with French and Italian roots, entertain they often serve Italian or Provencal food. "The menu here is typical of our style. It draws on our heritage, and it's flavorful without being fussy," says Alfred. "I don't believe in mixing cultures in a menu," he says. "For example, I think it's disturbing to the senses to serve smoked salmon followed by an Oriental main course and a fancy French dessert. It's best to choose a culinary theme and stick to it." The Portales prefer to entertain on Sundays, when most of their chef-friends have the day off. "And I always ask at least one other couple with a child so that Olympia has someone to play with," says Helen. There is mostly white tableware at the restaurant, but the Portales prefer color at home. "It's more festive and suits the food perfectly."■

Writer SARAH BELK
Editor ALLISON PERCIVAL
Photographer STEVE COHEN







Helen and Alfred Portale with 13-month-old Olympia (top). Dessert buffet (center) features poached dried fruit in phyllo pastry served with custard sauce, and a selection of after-dinner potables (above). Linen press from Mastercraft, Inc., painted by Anthony Cava. Folding screen, Betty Jane Bart Antiques.

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ITALY

THE MAGIC OF TUSCAN FOOD

Dining alfresco is one of life's small but noble pleasures. In Tuscany it is honed to a fine art. Tuscan cuisine, sensual yet simple, is a constant delight whether served on a terrace with a view or at a restaurant table on a cobblestone street. It is food to savor anytime, anywhere ▶









As its food is a feast for the palate, the landscape of Tuscany is a feast for the eye. Undulating hills covered with grape vines, olive groves, nodding sunflowers or the ripple of tilled earth are punctuated by rows of chiseled cypress trees. Tuscan food has the same earthy appeal, made all the more delightful when savored from a terrace overlooking Florence, at a tiny restaurant table in one of Siena's irresistible alleys, or in a friend's rustic garden under a canopy of vines. It is peasant cooking, perhaps best eaten in the open, where flavors are enhanced by the surroundings. But the food, based on freshness and quality, is something we can all emulate wherever we cook and eat: a plate of grilled mushrooms scented with wild mint, or a brilliant fan of charred roasted peppers; good bread slathered with chopped tomatoes, or *porcini* mushrooms and a drizzle of oil; the honest local wine. Tuscan food has a growing appeal for us in this country as we come to value its healthful merits.

To watch Italians at table is to learn the pleasures of eating well yet moderately. Waverley Root sums it up perfectly in his classic *The Food of Italy* (Atheneum): "It is spare home cooking, hearty and healthy, subtle in its deliberate eschewing of sophistication, which is perhaps the highest sophistication of all." ■

Writer JANE ELLIS
Photographer SPIKE POWELL

Above, clockwise from top left: Pasta with walnut and basil sauce, porcini *mushroom and basil tart, aromatic rosemary buns to serve with a rich soft cheese—in Italy it's mascarpone—ricotta and almond cheesecake with seasonal fruits or a fruit compote. Opposite: Chicken breasts with a lemon and sage sauce served with zucchini risotto, salad and local wine.*

RECIPES BEGIN ON PAGE 105



WINE & GOOD SPIRITS

By ALEXIS BESPALOFF

HEARTY RED WINES TO WARD OFF WINTER'S CHILL



CORNELIA KATCHEN

Elegance, finesse and subtlety are admirable qualities in wine, but there are times—especially when the weather is cold—that call for rich, robust and generously flavored reds. The fine wines of Bordeaux and Burgundy, the aged bottlings of Rioja, complex California Pinot Noirs, and such lively reds as those of Beaujolais and Chianti all have their place on the dinner table, with appropriate food to set off their qualities. But thick soups, hearty stews and deep bowls of pasta are not meant for delicate nibbling, and the wines that accompany such foods should be equally warming. The best of these reds should have something more than just powerful one-dimensional flavors. Here are some interesting and varied choices from California, Italy and Portugal.

BOLD ZINFANDEL AND SIRAH

Zinfandel is a European grape but an American creation. The California versions range from salmon-colored white Zinfandel to powerful, alcoholic portlike reds. The most attractive of the traditional red Zinfandels, and the ones that are most enjoyable with a variety of meals, are the medium-weight bottlings that emphasize the berrylike fruit and zest of this distinctive grape. These ripe, fleshy reds have an immediate appeal and make a nice change from the tannic austerity of so many Cabernet Sauvignons. And because Zinfandel has so much flavor, it stands up to spicy foods that would overwhelm delicate reds, and can even partner such a highly seasoned dish as creole gumbo. Good examples at $10 to $12 come from Preston, DeLoach, Clos Du Val, Burgess, Dry Creek Vineyard, Kendall-Jackson and Quivira.

Although the grape known in California as Petite Sirah is not the true Syrah of the northern Rhône, it can produce enjoyable reds nevertheless. Because the wine has a deep color and is full-bodied, it has long been used to add flavor to inexpensive anonymous blends. But a number of wineries market a varietal Petite Sirah that combines fruit, character and an intensity of taste that make this wine all the more suitable for cold-weather quaffing. Parducci, Louis M. Martini, Guenoc and Foppiano are labels to look for at $7 or $8.

BRAZEN REDS FROM EUROPE

The Nebbiolo grape achieves its greatest success in the Piedmont region of northern Italy and especially in the vineyards around the village of Barolo. The richly textured, concentrated reds of Barolo need both barrel age and bottle age to fulfill their potential, but the resulting complexity of flavors justifies the wait (and the price, which varies from $18 to $30 for most examples). The sturdy, austere bottlings of the past have largely been replaced by Barolos with more fruit and vigor, but there has been no sacrifice of size—these are still big, chewy wines. Dependable producers include Ceretto, Renato Ratti, Vietti, Pio Cesare, Contratto and Granduca; good recent vintages are 1985, 1983 and 1982.

AMPLE AMARONE

Valpolicella, produced north of Verona, is a pleasant red wine that few would describe as sturdy or intense. But there is a version of this wine known as Amarone (its full name is Recioto della Valpolicella Amarone) that is rich, opulent and long-lived, the result of the special way the grapes are treated. After picking, the bunches are left to dry for three or four months in a cool, dry atmosphere. The grapes dehydrate and shrivel, which increases the proportion of sugar in the juice and affects the taste. When this sugar-rich juice is finally fermented into wine, the result is a powerful, heady dry red with 14 or 15 percent alcohol. Difficult to match with most dishes, Amarone is best enjoyed with pungent cheeses, a glass or two at a time. Bottles from Allegrini, Bolla and Masi can be found for $18 to $20; older vintages from Bertani may cost $30.

POWER FROM PORTUGAL

Not so many years ago, virtually all the table wines shipped here from Portugal consisted of two brands of rosé. If Portuguese reds are not yet as well known or as widely available as those of Italy and Spain, the choice is increasing. For the most part, the reds are sturdy rather than refined, but they are enjoyable and also provide good values. Some labels worth looking for include the Dão of Grão Vasco ($5), Serradayres ($6), Quinta do Cotto ($10), Fonseca's Periquita ($5), and the firm Cabernet-based Quinta da Bacalhôa ($10).

These reds represent a diversity of tastes but have in common a richness of flavor that makes them all the more welcome this time of year. ■

Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

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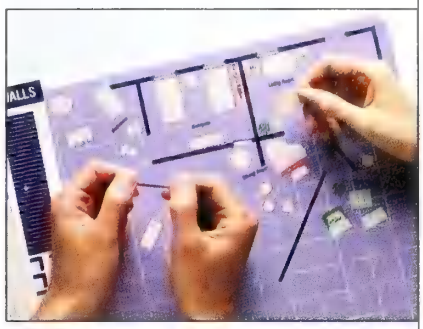
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QUICK COOK

A COUNTRY MEAL WITH STYLE

Author John Tovey (*John Tovey's Country Weekends*, Ebury Press, London) devised these recipes for his Miller Howe Hotel in the English lake country. Serve these dishes with scrambled eggs, and for lunch or supper add a mature Gewürztraminer, such as the 1985 Château de Mittlewihr. Menu serves 4.

—SARAH BELK



CURRIED DROP SCONES WITH SMOKED TROUT

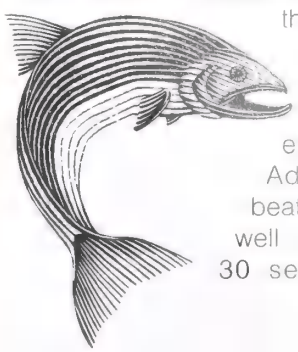
Horseradish cream filling:
- *¼ cup crème fraîche*
- *1 teaspoon horseradish*

Scones and trout:
- *1½ cups all-purpose flour*
- *½ teaspoon curry powder*
- *1½ teaspoons baking powder*
- *¼ teaspoon salt*
- *½ teaspoon sugar*
- *4 tablespoons butter*
- *2 eggs*
- *⅔ cup milk*
- *1 tablespoon vegetable oil*
- *4 ounces smoked trout, flaked*
- *4 ounces salmon roe*

☐ Make horseradish cream filling: Mix crème fraîche with horseradish and set aside in refrigerator until ready to serve.

☐ Make scones: In a bowl combine flour, curry powder, baking powder, salt and sugar. Cut in 2 tablespoons butter until mixture resembles coarse meal.

☐ Make a shallow well in center of the flour mixture.



BRIAN CALLANAN

☐ In a separate small bowl beat eggs with milk. Add to well and beat with a fork until well blended, about 30 seconds. Cover and set aside until ready to use, up to 1 hour.

☐ Just before serving, heat remaining 2 tablespoons butter and 1 tablespoon oil in a large, heavy skillet over medium heat. Drop batter by level tablespoons and cook about 2 minutes on each side, or until lightly puffed and golden brown. Keep warm in a towel-lined basket.

☐ To serve, let each diner split scones, spread with horseradish cream and top with trout and salmon roe. Serve immediately. Makes about 16 to 20 scones.

WATERCRESS AND GRAPEFRUIT SALAD

- *6 ounces sliced bacon, cut into 1-inch squares*
- *2 large or 4 small bunches watercress, washed, trimmed and dried*
- *2 pink grapefruits, sectioned*
- *2 tablespoons walnut oil*
- *Pinch salt*
- *¼ cup chopped walnuts, lightly toasted*

☐ In a large, heavy skillet cook bacon over medium heat until lightly crisped and fat has rendered. Drain bacon on paper towels; reserve 3 tablespoons bacon drippings.

☐ In a salad bowl combine watercress and grapefruit. Toss gently with walnut oil and salt.

☐ Just before serving, pour warm bacon drippings over salad. Toss, sprinkle with walnuts and bacon bits. Serve warm.

QUICK TANGERINE AND APRICOT MARMALADE

- *½ cup (4 ounces) dried apricots, diced*
- *⅓ cup brandy*
- *Juice of 2 lemons*
- *3 large or 6 small tangerines, peeled*
- *6 tablespoons sugar*

☐ Cut tangerines into sections and discard seeds. Blend coarsely in food processor.

☐ In a glass microwave-proof measuring cup, combine apricots and brandy, cover, and microcook on high 2 minutes. (Or, cover apricots with brandy and let the mixture stand overnight.)

☐ In a small, heavy-bottomed saucepan, combine tangerines, apricots and brandy, sugar and lemon juice. Simmer 15 to 20 minutes, or until the mixture has thickened, stirring frequently.

☐ Serve with buttered toast. Makes about ½ cup. ■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

FIVE EASY SAUCES—FROM CLASSIC TOMATO TO WILD MUSHROOM—TO DRESS YOUR PASTA

When the frenzy of the season is such that even shopping by phone seems a chore, we suggest a simple pasta supper to restore the spirit. Somehow, when we curl up with a plate of pasta and a glass of wine, all seems right with the world. Here are some favorite sauces—five in all, counting variations—that are just right for any mood or menu. One pound of fresh or dried noodles is all you need for these delicious toppings. Cook the pasta on top of the stove while simmering the sauce in oven-to-table microwave-proof porcelain. Serve with salad and crusty bread. Menu serves 4 to 6.

BASIC TOMATO SAUCE

Grated Parmesan cheese is the thickening agent in this sauce.

1 tablespoon olive oil
2 garlic cloves, minced
1 can (28 ounces) whole tomatoes with tomato puree, coarsely chopped
1/2 cup chopped fresh basil leaves
1/2 teaspoon salt
1/4 teaspoon freshly ground pepper
2 tablespoons freshly grated Parmesan cheese

□ In a 2-1/2-quart microwave-proof baking dish, combine oil and garlic. Microcook on high 3 minutes.

□ Add tomatoes, basil, salt and pepper. Cover with lid and microcook on high 5 minutes, stirring after 3 minutes.

□ Stir in cheese and microcook on high 2 to 4 minutes more, or until sauce is heated through. Some tasty variations:

ARRABBIATA SAUCE: Add 1/2 teaspoon hot-pepper flakes when adding cheese.

TOMATO CREAM SAUCE: Add 1/2 cup half-and-half and 1/4 cup chopped fresh parsley when adding cheese.

TOMATO CREAM SAUCE WITH OLIVES: Make tomato cream sauce and add 1/2 cup pitted and coarsely chopped Gaeta or Niçoise olives with cream.

SPINACH MANICOTTI WITH CHÈVRE

1 package (19 ounces) fresh or frozen spinach manicotti (6 pieces)
Tomato cream sauce (see preceding recipe)
4 ounces (about 3/4 cup, loosely packed) crumbled chèvre

□ Arrange manicotti in a 13-by-10-inch microwave-proof cook-and-serve baking dish.

□ Spoon tomato cream sauce over manicotti and sprinkle with crumbled chèvre. Cover with waxed paper and microcook on medium 12 to 14 minutes, until heated through and chèvre is slightly melted. (*Note:* If manicotti is frozen, defrost 5 to 8 minutes on defrost setting before cooking.)

STEAMED BROCCOLI

1 head broccoli, cut into stalks with flowers

□ Trim tough ends of broccoli, peel stalks and cut into 1/2-inch pieces.

□ Position steamer rack in deep 2-1/2-quart baking dish. Pour in 2 tablespoons water.

□ Arrange broccoli pieces on rack and cover with lid. Microcook on high 3 to 4 minutes, or until tender-crisp.

MEDITERRANEAN BROCCOLI SALAD

1 head steamed broccoli (see preceding recipe), drained
1 small red onion, thinly sliced
1/4 cup sliced, pitted Kalamata or Gaeta olives, or roasted pepper strips (optional)
1 tablespoon lemon juice
1 tablespoon Balsamic vinegar
3 tablespoons olive oil
Salt and pepper, to taste

□ Remove steamer insert. Add broccoli, onion and olives to casserole.

□ In a small bowl whisk remaining ingredients together. Toss with broccoli. Serve warm, room temperature or chilled.

WILD MUSHROOM SAUCE

1 ounce *porcini* or other wild mushrooms
2 tablespoons butter
1 tablespoon flour
12 ounces domestic mushrooms, thinly sliced
1/2 cup half-and-half
1/4 cup chopped fresh parsely
2 tablespoons grated Parmesan cheese
Salt and freshly ground pepper, to taste

□ In a small bowl soak mushrooms in 1 cup hot water 30 minutes.

□ Place butter in a 2-1/2-quart microwave-proof baking dish. Microcook on high 35 seconds to 1 minute to melt. Stir in flour until smooth.

□ Drain and chop *porcini* mushrooms and reserve soaking liquid. Add all mushrooms to casserole and stir well. Microcook, uncovered, on high 3 minutes; stir.

□ Stir in remaining ingredients and 1/2 cup reserved liquid. Microcook on high 3 to 5 minutes, stirring until heated through. ■

MICROWAVE GIFT TIP

Microwavable "Porcelain Plus" by Fairwinds may be the gift you've been looking for. The simple white classic shapes come with their own lids and all pieces have molded handles for easy pickup. The steamer rack (a great idea!) is an exclusive design and fits into most standard baking dishes.

THE MAGIC OF TUSCAN FOOD

Continued from page 98

ROSEMARY ROLLS

- **7½ tablespoons olive oil**
- **3 or 4 fresh rosemary sprigs**
- **3 cups flour**
- **2 packets active dry yeast**
- **2 tablespoons superfine sugar**
- **½ cup golden raisins**
- **2 tablespoons chopped rosemary**
- **1½ teaspoons salt**
- **1¼ cups warm water**
- **Beaten egg, to glaze**

□ In a small saucepan combine olive oil and rosemary sprigs and heat gently until oil begins to ripple. Remove from heat, cover and let stand 15 minutes. Discard rosemary and set aside oil.

□ In a large bowl, combine flour, yeast, sugar, raisins, chopped rosemary and salt. Make a well in center. Add oil and warm water. Stir to form a soft dough.

□ Turn dough out onto a well-floured surface and knead until smooth and elastic, at least 5 minutes. Place in an oiled bowl, cover with oiled plastic wrap and leave in a warm place to double in bulk, about 1 hour.

□ Divide dough into 12 sections and knead each piece into a ball. Place on two oiled baking sheets and flatten balls to ½-inch thickness. Snip a cross on top of each with scissors, cover loosely with plastic wrap and leave to double in bulk, 15 to 30 minutes.

□ Uncover, glaze with beaten egg, then bake in a preheated 400°F oven 15 to 20 minutes, or until rolls are well browned and sound hollow when tapped. Cool on a wire rack. Makes 12 rolls.

RICOTTA AND ALMOND CHEESECAKE

- **12 ounces ricotta cheese**
- **¼ cup plus 3 tablespoons ground almonds**
- **¼ cup plus 3 tablespoons superfine sugar**
- **6 egg yolks**
- **Grated zest of 2 lemons**
- **2 tablespoons lemon juice**
- **¼ cup plus 3 tablespoons golden raisins**
- **3 tablespoons candied citron, chopped (optional)**
- **Confectioners' sugar, to garnish**

□ In a food processor blend cheese, almonds, sugar and egg yolks until smooth. Add lemon zest and lemon juice. Blend until well mixed.

□ Pour cheese mixture into a bowl and stir in raisins and citron. Pour into a greased and floured 7- to 8-inch shallow, round cake pan, smoothing top with a rubber spatula. Bake in a preheated 350°F oven 50 to 55 minutes, or until firm.

□ Cool in pan about 30 minutes, turn out and serve slightly warm or chilled. Sprinkle with confectioners' sugar and serve with Pear and Blackberry Compote (recipe follows). Serves 8.

PEAR AND BLACKBERRY COMPOTE

- **1½ pounds firm, ripe pears, cored and halved**
- **2 cups cold water mixed with juice of half a lemon**
- **2 cups dry red wine**
- **¾ cup sugar**
- **2 tablespoons lemon juice**
- **2 cups fresh blackberries, rinsed, stemmed (fresh raspberries may be substituted)**

□ Submerge pears in acidulated water to prevent darkening. In a nonreactive medium saucepan bring wine, sugar and lemon juice to a boil. Drain pears, add to wine syrup and simmer 8 to 10 minutes. Transfer pears and syrup to a bowl; cool to room temperature. Drain pears on a wire rack, slice and combine with blackberries in a bowl.

□ In a nonreactive medium saucepan boil syrup until slightly thickened. Pour syrup over fruit. Chill 1 hour. Serve with Ricotta and Almond Cheesecake. Serves 8.

CHICKEN WITH LEMON AND SAGE

- **2 tablespoons flour**
- **2 garlic cloves, crushed**
- **Grated zest of 1 lemon**
- **2 boneless chicken breasts, skinned and halved**
- **1¼ cups chicken stock**
- **3 tablespoons olive oil**
- **2½ tablespoons chopped fresh sage**
- **Salt and freshly ground pepper, to taste**
- **2 egg yolks**
- **2 tablespoons lemon juice**
- **Lemon slices and fresh sage, to garnish**

□ In a medium bowl, combine flour, garlic and lemon zest. Lightly coat chicken pieces, tapping off excess flour. Whisk chicken stock into remaining flour. Set aside.

□ In a medium saucepan heat oil over medium-high heat, add chicken and sauté until lightly brown, turning once or twice.

□ Add chicken stock and sage and bring to a boil. Season to taste.

□ Cook, covered, in a preheated 350°F oven 25 to 30 minutes, or until chicken is tender and juices run clear when flesh is pierced. Remove chicken with a slotted spoon to a heated platter; cover loosely with foil and keep warm.

(Continued on page 106)

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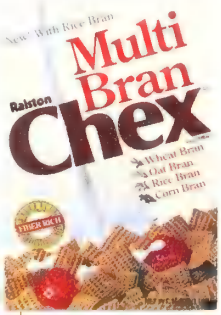


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THE MAGIC OF TUSCAN FOOD

Continued from page 105

In a small bowl mix egg yolks and lemon juice. Stir mixture into pan juices. Place saucepan over medium-low heat and cook, stirring constantly, until sauce is hot and further thickened. Do not boil. Season to taste, and serve chicken garnished with lemon slices and fresh sage. Sauce may be spooned over chicken or served separately. Serve with Zucchini Risotto (recipe follows) and a tossed green salad.

ZUCCHINI RISOTTO

- ¼ cup olive oil
- 2 medium onions, thinly sliced
- 1½ pounds zucchini, thickly sliced
- 1 pound (Italian short-grain) rice, rinsed
- 3¾ cups canned chicken stock, plus additional, if necessary
- ⅔ cup dry white wine
- 1 garlic clove, crushed
- Chopped fresh herbs and grated cheese, to taste
- Salt and pepper, to taste

In a medium saucepan heat oil over high heat. Add onion and zucchini and sauté, stirring occasionally, until mixture begins to brown. Stir in rice and cook 1 minute.

Stir in chicken stock, wine and garlic. Bring to a boil, lower heat and simmer briefly, uncovered and stirring occasionally, until rice is tender and most of liquid is absorbed, about 20 minutes. Add more chicken stock, if necessary. Stir in herbs and cheese. Season to taste, and serve. Serves 6.

PORCINI MUSHROOM AND BASIL TART

- 2 ounces dried mushrooms
- 4 ounces (1 stick) cold butter
- 2¼ cups flour
- ¼ cup plus 1 tablespoon cold water
- 3 tablespoons olive oil
- 1 large onion, finely chopped
- 4 ounces fresh mushrooms, finely chopped
- 3 eggs
- ¾ cup sour cream
- ½ cup grated Parmesan cheese
- ¼ cup chopped fresh basil
- Salt and pepper, to taste

Soak dried *porcini* mushrooms in water to cover for at least 2 hours. Cut butter into flour until mixture resembles coarse meal. Slowly stir in water, using just enough to make a firm dough. Roll out dough on a lightly floured surface and line a 10-inch loose-based fluted-edge flan tin. Line dough with aluminum foil, fill with raw rice or beans and bake in a preheated 350°F oven until crust is set and edges are lightly browned, about 8 to 10 minutes.

Drain *porcini* mushrooms and slice into bite-size pieces. In a medium skillet heat oil over medium-high heat, add onion and sauté until softened.

Add all mushrooms and cook over high heat, stirring frequently, 3 to 4 minutes, or until excess moisture has evaporated. Set aside to cool. Whisk together eggs, sour cream, ¼ cup Parmesan and basil. Season to taste. Stir in cooled mushrooms and spoon mixture into prepared pastry. Sprinkle remaining ¼ cup Parmesan on top.

Bake mushroom and basil tart in a preheated 350°F oven about 25 minutes, or until set and lightly browned. Serve tart warm. Serves 6.

PASTA WITH WALNUT AND BASIL SAUCE

- 2 cups (packed) basil leaves
- 2 large garlic cloves
- 1 small tomato, skinned and seeded
- ¼ cup freshly grated Parmesan cheese
- 5 tablespoons olive oil
- Salt and pepper, to taste
- 12 ounces fresh or 8 ounces dried pasta, cooked al dente
- 3 tablespoons heavy cream
- ½ cup walnuts, coarsely chopped
- Fresh basil leaves and freshly grated Parmesan cheese, to garnish

In a blender or food processor combine basil, garlic, tomato and Parmesan cheese. Process to a smooth paste.

Add olive oil, drop by drop, until all oil is incorporated. Season to taste.

Toss hot pasta with cream, basil sauce and walnuts. Serve immediately, garnished with fresh basil leaves and Parmesan cheese. Serves 4.

WARM ALMOND AND PINENUT TART

Filling:

- ¼ cup pinenuts
- 3 tablespoons sliced almonds
- 3 egg yolks
- ⅓ cup sugar
- 2 tablespoons flour
- 2 cups milk, scalded
- ¼ cup ground almonds

Pastry:

- 2 cups flour
- 1 teaspoon baking powder
- 6 ounces (1½ sticks) cold butter or margarine
- 1 egg yolk blended with 3 tablespoons cold water
- 1 egg white, lightly beaten
- Confectioners' sugar, to garnish

Make filling: Spread half the pinenuts and half the sliced almonds on a baking sheet. Toast in a preheated 350°F oven until lightly golden, about 5 minutes; cool. Set aside.

In a medium bowl beat together egg yolks, sugar and flour. Slowly whisk in milk. Pour mixture into a nonreactive medium saucepan and cook over medium heat, stirring constantly, 3 to 4 minutes, or until thickened. Pour resulting custard into a bowl to cool, whisking occasionally. When cooled, stir in toasted nuts and ground almonds. Set aside.

Make pastry: Into a medium bowl sift together flour and baking powder. Cut in butter until mixture resembles coarse meal. Stir in egg-yolk mixture with a fork until pastry holds together, adding up to 1 additional tablespoon cold water a drop at a time, if necessary.

On lightly floured surface, roll out two-thirds of pastry to an 11-inch circle and line an 8- to 9-inch fluted-edge flan tin. Brush edge of pastry with water. Fill with custard. Roll out remaining pastry to a 9-inch circle and cover tart, sealing edges well. Make two air slits in center of pastry. Brush pastry with egg white. Sprinkle with remaining almonds and pinenuts. Bake in a preheated 350°F oven 45 to 50 minutes, or until pastry and nuts are golden brown. Cool tart briefly before easing it out of tin. Dust with confectioners' sugar and serve warm. Serves 6. ■



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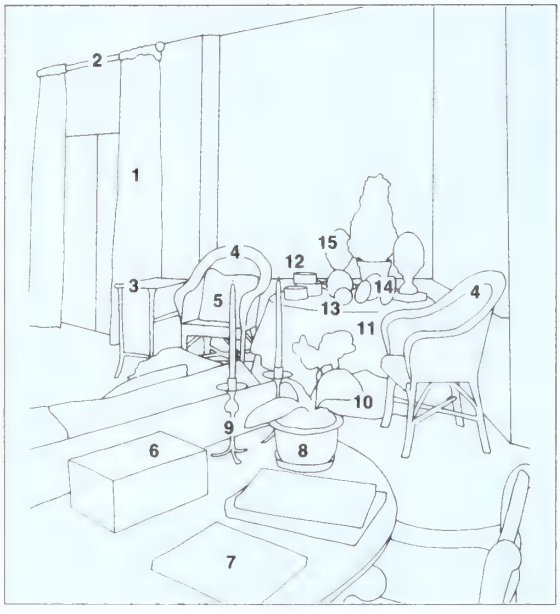
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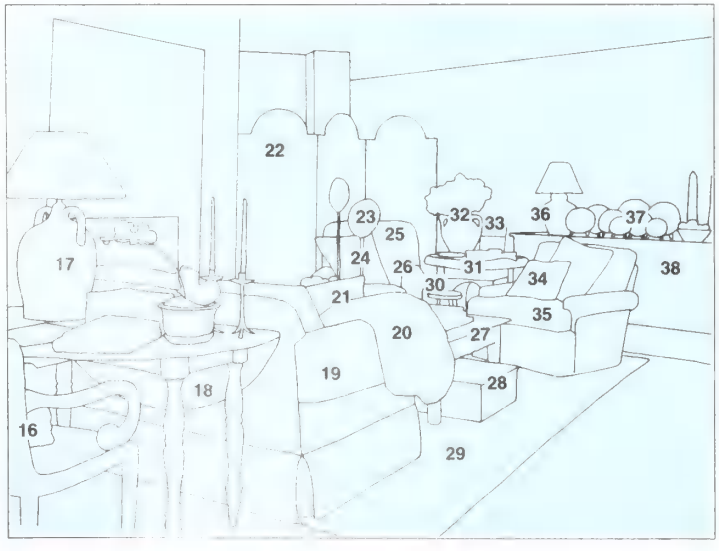
AMERICAN COUNTRY WITH EUROPEAN STYLE

Pages 84 to 87



Living Room Detail, page 84 (left)

1. *Curtain fabric, Waverly (per yd.)* *$12.00*
2. *Curtain poles, Kirsch (4 ft. to 12 ft.)* *60.00 to 135.00*
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*15. *Painted pineapple finials, Macy's Corner Shop (per pr.)* *700.00*



Living Room, pages 84 and 85 (above)

16. *Chair, Grange Boutique* *$620.00*
17. *Jug lamp, John Rosselli, Ltd* *1,200.00*
18. *Console table, Henredon* *2,070.00*
19. *Sofa, Expressions Custom Furniture* *1,740.00*
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*23. *Lamp orbits, John Rosselli, Ltd. (ea.)* *450.00*
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(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

GARDEN GUIDE

●*Page 44: List of Nurseries Selling Trees:* **Magnolias**—Louisiana Nursery, Dept. HB, Rt. 7, Box 43, Highway 182 South, Opelousas, LA 70570. **Assorted trees**—Carroll Gardens, Dept. HB, PO Box 310, 444 E. Main St., Westminster, MD 21157. **Unusual trees**—Foxborough Nursery, Dept. HB, 3611 Miller Rd., Street, MD 21154. **Native trees**—Dutch Mountain Nursery, Dept. HB, 7984 N. 48 St., Rt. 1, Augusta, MI 49012. **Shade trees**—Stark Bros. Nurseries, Dept. HB, Highway 54W, Louisiana, MO 63353. **Ornamental trees**—The National Arbor Day Foundation, Dept. HB, 100 Arbor Ave., Nebraska City, NE 68410. **Native regional trees**—Gardens of the Blue Ridge, Dept. HB, Box 10, Pineola, NC 28662. **Magnolias and others**—Gossler Farms Nursery, Dept. HB, 1200 Weaver Rd., Springfield, OR 97401. **Landscape trees**—W. Atlee Burpee Co., Dept. HB, 300 Park Ave., Warminster, PA 18974. **Ornamental trees**—Wayside Gardens, Dept HB, Highway 254, PO Box 1, Hodges, SC 29695-0001. **Rare trees**—Woodlanders, Inc., Dept. HB, 1128 Colleton Ave., Aiken, SC 29801.

PLANT-A-TREE PLAN

Global Releaf is the name of a new environmental program sponsored by the American Forestry Association. Its goal is to see 100 million new trees planted in American cities and towns by 1992. The reasons: Young trees absorb carbon dioxide, one result of energy production and the principal cause of the greenhouse effect. They also provide shade, thus reducing energy use for home air conditioning. It's a small step in the campaign to reverse global warming, but an important one. For details on Global Releaf or to learn how to start a local chapter, write: The American Forestry Association, Box 2000, Washington DC 20013.

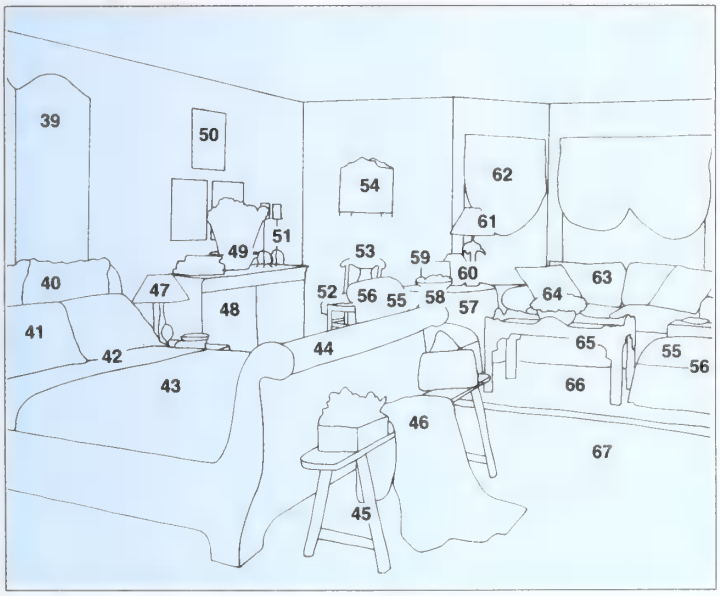
INSPIRED REMODELING

●*Page 46: List of Designers:* Samuel Botero, Samuel Botero Associates, Inc., 150 E. 58 St., New York 10155; (212) 935-5155. Sylvia Devan, Habitation Incorporated, Rd #1, Box 47, Century Rd., Palisades, NY 10964; (914) 359-5557. Beverly Ellsley, Inc., 179 Post Road West, Westport, CT 06880. Nina Hughes, Nina Hughes Associates, 80 E. 11 St., New York 10003; (212) 420-0220. Lloyd Jafvert, Jafvert Mueller Architects, Inc., 3600 W. 80, Bloomington, MN 55431; (612) 897-5001. Robert Lidsky, The Hammer & Nail, Inc., 232 Madison Ave., Wyckoff, NJ 07481; (201) 891-5252.

STYLE BEAT

●*Page 13:* **Swedish bench with tie-on cushions**

(Continued on page 110)



Bedroom, pages 86 and 87 (above)

39.	*Screen, ABC Carpet & Home*	*$1,495.00*
40.	*Shams, N.K.A. Fine Linens & Textiles (ea.)*	*132.00*
41.	*Pillow cases, Sheridan (per pair, standard)*	*32.00*
42.	*Flat sheet, Sheridan (queen size)*	*48.00*
*43.	*Quilt, Quilts of America*	*10,500.00*
44.	*Wicker sleigh bed, Grange Boutique*	*1,700.00*
*45.	*Bench, Macy's Corner Shop*	*200.00*
*46.	*Quilt, Quilts of America*	*3,800.00*
47.	*Lamp, John Rosselli, Ltd.*	*1,050.00*
48.	*Chest, Grange Boutique*	*2,595.00*
*49.	*Bowl, John Rosselli, Ltd.*	*330.00*
*50.	*Engravings, Ursus Books and Prints (ea.)*	*950.00*
51.	*Candle holders, Smith & Hawken (ea.)*	*52.00*
52.	*Throw, Seaweave*	*131.00*
53.	*Chair, Grange Boutique*	*720.00*
54.	*Birdcage, ABC Carpet & Home*	*595.00*
55.	*Slipper chair, Expressions Custom Furniture*	*760.00*
56.	*Chair fabric, Expressions Custom Furniture (per yd.)*	*36.90*
57.	*Duvet as table skirt, Sheridan (queen size)*	*112.00*
58.	*White bowl, Crate and Barrel*	*14.95*
*59.	*Watercolor, Ursus Books and Prints*	*585.00*
60.	*Pottery urn, John Rosselli International*	*295.00*
61.	*Lamp, John Rosselli International*	*1,050.00*
62.	*Sofa and drapery fabric, Expressions Custom Furniture (per yd.)*	*32.90*
63.	*Sofa, Expressions Custom Furniture*	*1,830.00*
64.	*Bowl, Williams-Sonoma*	*45.00*
*65.	*Coffee table, John Rosselli International*	*1,580.00*
66.	*Woven rug, Thomas K. Woodard Antiques*	*648.00*
67.	*Sisal rug, ABC Carpet & Home*	*399.00*

Fill out the coupon and circle the numbers below that correspond to numbered items in schematic drawings. Information for items in the March issue is available through May 1, 1990. Please allow 30 days for processing. **This Reader Advantage service is free.**

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IT'S A STRETCH FROM HERE

PRODUCT INFORMATION

Continued from page 109

designed by Lynn Hollyn; pine finish, $700; blue painted finish, $800—Lexington Furniture Industries (M), 1300 National Highway, Thomasville, NC 27630, for a store near you, phone 800–544–4694. **"Betsy" hand-printed flag motif place mat,** 100 percent cotton canvas, $17; **"Patchwork" salad plate,** $38; **"Emma" pressed glass tumbler,** $25; **whitewashed blue chambray napkin,** 100 percent cotton, 54 centimeters sq., $10; **red-checked border dinnerware, "Homestead" oval platter,** $100; **teapot,** $78; **cup,** $12; **saucer,** $8—Polo/Ralph Lauren Stores nationwide (R): 212–642–8730. **Italian majolica dinnerware,** various patterns, $94 to $153 per 5 pc. place setting; **candlesticks,** $75 to $150 ea.; **blue glass tumblers,** $7 ea.—Ceramica (R), 59 Thompson St., New York 10012; 800–228–0858. **Sofa,** from Shaker Country Collection, #1765, covered in 100 percent cotton plissé #7401-76, $1,769—Pearson Co. (M), POB 2838, High Point, NC 27261.

● *Pages 16:* **Alouette sheer white panels,** cotton/polyester blend #KATB, 84 in. wide pair, 54 in. long, $154 per pr.—Rue de France (M), 78 Thames St., Newport, RI 02840; 800–777–0998. **Planter,** $SP38C, 38 in. high, in white, black, dark green or pewter, $145 ea.—FrenchWyres (M), POB 131655, Tyler, TX 75713. **Montgolfier back side chair,** from the French Collection, #9401-04, in mustard yellow, $553—Hickory Chair Co. (M), POB 2147, Hickory, NC 28603. **French provincial-style butcher's table,** with wrought-iron curlique legs and fossilized stone top, $2,225—Phillips Collection; 718–482–7676. **Pastorale European shams,** designed by Primrose Bordier, 100 percent cotton, or 50 percent cotton/50 percent polyester, $29 ea.—Descamps Boutiques (R), 114 Newbury St., Boston, MA 02116; 723 Madison Ave., New York 10021; 3390 Mary St., Miami, FL 33133; Beverly Center, 131 No. La Cienega, Los Angeles, CA 90048.

● *Page 18:* **Louis XVI Fauteuil chair,** #9172, $1,200 in fabric #4177-63, $1,360—Jeffco (M), 1 No. Broadway, White Plains, NY 10601; customer service: 704–328–6108. **French painted scenic screen,** three panels, $6,000—John Rosselli International (T), 523 E. 73 St., New York 10021. **Plume-back chair,** #3103-16, $890—Hickory Chair, Inc. (M), PO Box 2147, Hickory, NC, 28601. **Fabric on chair seat,** Marengo pink check, $7 per yd.—Covington Fabrics (T), 267 Fifth Ave., New York 10016. **Bistro table,** $975—Pierre Deux (R), 369 Bleecker St., New York 10014. Woven runner, 14 ft., $250—Kelter-Malcé Antiques (R), 361 Bleecker St., New York 10014. **Pottery container holding lilacs,** $580—Le Fanion (R), 299 W. Fourth St., New York 10014. **Yellow-and-green majolica plate holding pears,** 19th c., $1,500 per set of 6—Hamilton-Hyre, Ltd., (R), 413 Bleecker St., New York 10014. Background painted by Ross Madole; 212–666–7738. **Buffet,** #13, $3,595; **chair,** M.L., #15F, $599—Out of Denmark (R), at Williams-Sonoma, 100 N. Point St., San Francisco, CA 94133; Crost Furniture, 1799 Willow, Northfield, IL 60093; Mavin, 835 Airport Rd., Vineyard Haven, MA 02568. **Liselund chair,** #17B, $625; **side table,** #11A, $775; **corner cupboard,** #12, #2,750; **Gustavian chair,** #15C, $599—Out of Denmark.

● *Page 21:* **Swedish-inspired chest of drawers,** from the Siljan Collection, #S12, $1,300; and **jewelry drawer mirror,** #S13, Scandinavian pine available in glazed white, antique honey, $560 or hand-painted Scandinavian rosemalling design, $2,100—Timeless Design Inc. (M), POB 20711, Seattle, WA 98102-1711; for a store near you phone 206–624–8752. **Blueberry Hill handkerchief table,** #7081-506, open, 38 in. sq. by 29 in. high; closed, 52½ by 26¾ by 29 in. high; $525—Weiman Co. (M), POB 670, Bassett, VA 24055. **Essex County pewter cupboard,** in Old Soldier Blue, #23-1325, $1,159—Habersham Plantation (M), POB 463, Clarksville, GA 30523; 800–241–0716. **Solid white accessories**—Wolfman, Gold & Good Company (R), 116 Greene St., New York 10013. **Blue-and-white accessories,** Furstenberg porcelain pattern "Lottien," **teapot,** $149; **coffee pot,** $135; **5 pc. place setting,** $106—H. Lexington Collection (R), 907 Madison Ave., New York 10021. **Sleigh bed,** from the Solitaire Collection, in teal blue, $1,000 or fruitwood, $900; **side chair,** from the Solitaire Collection, in fruitwood, $245—Thomasville Furniture Industries (M), POB 339, Thomasville, NC 27360; 800–225–0265.

● *Pages 22 and 23:* **Colefax & Fowler lined chest,** handmade in England to use as blanket chest or coffee table, available in rose tartan (as shown) and in blue, green, or gold, 23½ by 43 by 16 in. high, $3,700; **replicas of Victorian carpet bowls,** small, medium (shown) or large size, handmade in Scotland, also in blue, beige or green—Lee Bogart (R,T), 250 Birch Hill Rd., Locust Valley, NY 11560. **Rose-and-white mohair throw,** also in many other colors, $139—Mystic Valley Traders (M), The Mill-50 Cross St., Winchester, MA 01890; write for catalog. **Wrought-iron Gothic-style bench,** wooden seat, $375 COM—Griffis Studios, 30 Essex St., Buffalo, NY, 14213; 716–886–3616. **Fabric on bench,** "New York II," #AN0033, 100 percent silk cavalry twill tartan, $168 per yd.—Christoper Hyland Inc. (T), 979 Third Ave, New York 10022; available at Periel Thompson Designs (R), 2950 N. Grandview, Odessa, TX 79762. **Queen Anne-style gooseneck arm chair,** #634, 28 by 29 by 40 ½ in. high, upholstered in 100 percent wool red tartan plaid, also available in navy or forest green tartan, $1,690—Southwood Reproductions (M), POB 2245, Hickory, NC 28603; 800–345–1777. Mantel and background painted by Ross Madole; 212–666–7738. **Tiles on mantel,** "Ro Scozia" light blue, also available in light gray, 5⅛ in. sq., $1.85 ea.; 8 in. sq. tiles, $3 ea.—Country Floors (R,T), 15 E. 16 St., New York 10003. **Reproduction botanical prints,** $12 ea. unframed; $125 ea. in custom ribbon mats—J. Pocker & Son (R,T), 824 Lexington Ave., New York 10021; write for catalog, $10. **Colefax & Fowler handmade Scottish blue-and-white tartan bowl** (holding violets), $48; **blue-and-white beaker, mug,** $28.50 ea.—Lee Bogart (R,T), 250 Birch Hill Rd., Locust Valley, New York 11560. **Handpainted pink-and-blue tartan pitcher,** English, part of a set, $125—Cherchez (R), 862 Lexington Ave., New York 10021. **Hand-painted blue-and-white tartan salad plates,** from the Bellini Collection, also in turquoise with peach, 8 in. diam., $10; set of dinnerware priced per pc. $10 to $45—Alliance International Marketing Inc. (T), POB 2936, Westfield, NJ 07091; available at better stores, phone 201–233–1002. **Large blue-and-black tartan platter,** "Anta," also available in green or pink, $225; full range of serving pieces available—Bergdorf Goodman (R), 754 Fifth Ave., New York 10019. **Hand-painted wooden tartan boxes,** blue or black, custom only—Emma Eckelberry Interiors

(R,T), POB 1048, Franklin Ave., Millbroook, NY 12545. **Tartan table shawl,** Bradley, 54 in. sq., $65.50; **all table accessories**—Ralph Lauren Home Collection; phone for a store near you, 212–642–8700. *Right:* **Antique Swedish wardrobe,** c. 1850, original painted finish, 78 by 54 in. wide, $8,800—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021 or 120 Spring St., New York 10012. *In wardrobe: Top shelf:* **black-and-white throw,** 100 percent acrylic, $26.80—Faribo (M,T), 111 W. 40th St., suite 300, New York 10018. **Marigold-color throw,** #1018639, 100 percent wool, $120—ABC Carpet & Home (R), 888 Broadway, New York 10022. **Red tartan "Ramsey" throw,** by Ralph Lauren, 100 percent wool, $375—Bloomingdale's (R), 1000 Third Ave., New York 10022. **Blue-and-black tartan throw,** mohair, $139—Mystic Valley Traders (M), The Mill-50 Cross St., Winchester, MA 01890. **Antique tartan book,** $275; **tartan vase,** $185—J. Mavec & Co., Ltd. (R,T), 625 Madison Ave., New York 10022. **Tartan box,** with antique playing cards, $750; **round sewing box,** $450—John Rosselli, Ltd., 255 E. 72 St., New York 10021. *Middle shelf:* **turquoise-and-green tartan blanket,** #1018415, 100 percent wool, $120; **multicolor purple/blue/green/maroon throw,** #1016787, 100 percent wool, $85—ABC Carpet & Home (R), 888 Broadway, New York 10003. **"Heather,"** green/blue/yellow/white, 100 percent wool throw, $36; **"world class" lavender-and-green Italian mohair thow,** $100—Faribo (M), 111 W. 40 St., Suite 300, New York 10018. *Bottom shelf:* **Purple-and-white-and-pale blue handwoven throw,** 100 percent wool, $131; custom design, call for portfolio, $15 deposit refundable with first order—Seaweave (R), 607 W. Main St., Little Compton, RI 02837. **Rose-and-white mohair throw; white, rose, and maroon throw,** $139 ea.—Mystic Valley Traders. **Green-and-orange tartan glass box,** contains a glass marked "tablespoons," $330; **red tartan box,** with ferns lacquered on top, $600—John Rosselli (R,T), 255 E. 72 St., New York 10021. **Queen Anne-style gooseneck arm chair** (see above). **Throw on chair,** red-and-blue English worsted wool, $205—Faribo (M,T), 111 W. 40 St., Suite 300, New York 10018. **Lap rug on wardrobe door,** $175—Colefax & Fowler, available at Lee Bogart (R,T), 250 Birch Hill Rd., Locust Valley, NY 11560. **Antique needlepoint pillow,** $120—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Small upholstered child's chair,** $762—Bonpoint Boutique (R), 1269 Madison Ave., New York 10128. **Original lithograph,** 19th c., of Scottish tartan (on wardrobe door)—Ursus Prints (R), 981 Madison Ave., New York 10021. **Chippendale sofa table,** with faux-plaid top, 54 by 14 by 30 in. high, $750; can be custom ordered through your local decorator center to match any plaid fabric you send—Furniture Guild, Inc. (M), POB 1647, Canton, GA, 30114. **Tartan-and-rose pattern teacups and saucers,** "Hampton Floral," 3 pc. set of cup, saucer, and salad plate, $170; **Dress Stewart border salad plate,** $40 ea.—Ralph Lauren Home Collection; phone for store near you: 212–642–8700. **Ottoman** #6405, 22¼ by 22 by 17½ in. high, $787 as shown; tartan fabric #24-102, 100% wool, 55 in. wide, $76 per yd., treated with Scotchgard fabric protector—Baker Furniture (M), 1661 Monroe NW, Grand Rapids, MI 49505. Bedroom floor and background painted by Ross Madole, 212–666–7738. **Colebrook reproduction Victorian painted bed,** antique white, #F988286, $525 full size; twin-size available—Conran's Habitat (R, MO), 475 Oberlin Ave. S., CN210, Lakewood, NJ 08701-1053. **Red tartan duvet cover,** $220, **set of sheets and two standard pillow cases,** $300—Collections au Lit (M), 642 rue de courcelle, #404, Montreal, QC H4C 3C5; available in the U.S., 1–800–363–6080. **Dress Stewart tartan blanket,** #7853, 100 percent wool, full size, 80 by 90 in., $50—L.L. Bean, Inc., Freeport, ME 04033. **Ocean Grove pillow cases with ruffle trim,** $105 ea.; **navy-and-white "Jefferson" pillow,** $95; both by Ralph Lauren; both discontinued; other plaids available—Bloomingdale's, 1000 Third Ave., New York 10022. **Cobalt blue-and-black tartan pillow,** #1022597, $48; **red-and-turquoise tartan throw** on circular table, 100 percent wool, $120; **throw on chair,** "Amalfi Alpine" in red, #1018638, $120—ABC Carpet & Home (R), 888 Broadway, New York 10003. *On table and desk:* **Antique glass perfume bottles with gold tops,** set of 4, $200; **silver toast holder,** $150; **silver basket,** $60; **silver pitcher,** $90; **bisque pitcher,** $120; **vanity mirror,** $240;—Limited Editions (R), 253 E. 53 St., New York 10021. White tea pot not available. **Antique tartan box,** $350—J. Mavec & Co., Ltd., 625 Madison Ave., New York 10022. **Red-and green tartan cup and saucer,** $20—Sasaki (W), 41 Madison Ave. New York 10010; for a store near you phone 212–686–5080. **Yellow painted wood box**; **candlestick lamp,** $95; **custom tartan shade and carrier,** $35; **tartan frames covered in Clarence House fabric,** small, $34; medium, $47.50; large, $55—Emma Eckelberry Interiors (R,T), Franklin Ave., POB 1048, Millbrook, NY 12545. Hat boxes not available. **Antique pine table** used as desk, $800; **chair,** $200—Evergreen Antiques (R,T), 1249 Third Ave., New York 10021 and 120 Spring St., New York 10012. **Black watch tartan school bag,** discontinued—The Gap Stores. **Tartan tennis shoes,** $30—J. Crew; 800–562–0258. **Antique tartan book** on chair seat—J. Mavec & Co., Ltd. (R,T), 625 Madison Ave., New York 10022; 212–888–8100.

EXPRESSIONS RETAIL

●*Pages 84 and 85:* Architect: Bernard Wharton of Shope Reno Wharton Assoc, 18 W. Putnam Ave., Greenwhich, CT 06830. **Sailcloth curtains,** #34614, 48 in. wide, 100 percent cotton, $12 per yd.; trim: Old World Linen in cherry, #645163, 48 percent linen, 52 percent cotton, $22 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Wood poles with ball finials,** 2 in. diam; brackets and rings—Kirsch Co. (M), 309 N. Prospect St., Sturgis, MI 49091.; 800–528–1407. **Antique chintz "Irish Chain"-pattern quilt,** #A721, $2,875; white underskirt quilt, Marseille, #B1-7922, $400—Quilts of America (R), 431 E. 73 St., New York 10021. **Multicolored wicker armchairs,** #NS4C, 26½ by 27½ by 39 ½ high, $595 ea.—Grange Boutique (R), 831 Madison Ave., New York 10021. **Throw pillow,** vintage French ticking backed with linen, 18 in. sq., $145; and floral throw pillow, $145—Manderley (R,T), 1525, E. Francisco Blvd., San Rafael, CA 94901. **Pineapple finials,** antique painted tole, late 19th c., $700 pr.—Macy's Corner Shop Antiques Galleries (R), 151 W. 34 St., New York 10001; 212–560–4049. **Panama Ware bamboo side table,** $1,200; **Majolica plate,** $60 to $270; **19th c, lacquer boxes,** $150 to $180; **animal bone sphere,** $295—John Rosselli Ltd., 255 E. 72 St., New York 10021. *Right:* **"Pierre Deux" by Henredon drop-leaf console table as desk,** #6002-46, cherry, closed 56 by 18, by 29 in. high, opens to 44 in. diam.,

(Continued on page 112)

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PRODUCT INFORMATION

Continued from page 111

$2,070—Henredon Furniture Industries, Inc. (M), POB 70, Morganton, NC 28655. **Chair,** #A29, satinee finish, solid beechwood with upholstered seat, in muslin or fabric, $440, leather, $620—Grange Boutique (R), 831 Madison Ave., New York 10021. **Wire wastepaper basket,** $150; **green stool** (by wicker table), $225—Limited Editions, (R,T), 253 E. 72 St., New York 10021. **Iron candlestick holders,** $75 ea; **coffee mug,** $15; **napkin,** $3.99—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Scissors,** "Italicus Scissors," from the 1965 design collection—Museum of Modern Art Gift Shop (R), 11 W. 53 St., New York 10019; 800-447-6662. **Fireplace tools**—William H. Jackson (R,W), 3 E. 47 St., New York 10017. **Expressions Apartment Sofa,** #8020, 80 by 37 by 33 in. high, covered in Maljamar tan stripe fabric, $1,740; **Expressions upholstered chair,** #400, 39 by 35 in. deep, $825 COM; **Expressions upholstered club chair,** #4040, 38½ by 37 in. deep, $870 COM—Expressions Custom Furniture (R), 3212 W. Esplanade, Metairie, LA 70002. **Expressions chairs covered in** "Deauville," #9026-199, cotton/linen/viscose, $42 per yd.—Pierre Deux (R), 870 Madison Ave., New York 10021. **Rose-and-white plaid mohair throw,** $139—Mystic Valley traders (M), The Mill-50 Cross St., Winchester, MA 01890; write for a store near you. **White throw pillow** (in chair) "Panache" piqué, #605620, 100 percent cotton, 54 in. wide, $26 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Chintz throw pilllow,** in fabric #1644-04, 100 percent cotton, 54 in. wide, 36 in. repeat, $75 per yd.—Pierre Deux. **"Concord Street" woven rug,** #10, 9 by 12 ft., $1,296—Thos. K. Woodard Antiques (R), 835 Madison Ave., New York 10021. **Gothic pine coffee table,** $6,000; **three-paneled English screen,** $4,500; **quilted throw pillow** (in desk chair), $295—John Rosselli International (T,R), 523 E. 73 St., New York 10021. **Round wicker breakfast table,** natural or teal, #OP90, 36 in. diam., $400; **Directoire side chair,** beechwood with upholstered seat, in leather, $620; in muslin, $610; in fabric, $400—Grange Boutique (R), 831 Madison Ave., New York 10021. **Antique pine grocery counter with antique tiles,** Danish, mid-19th c., $6,200; **green French urn** holding sunflowers, French, mid-19th c., $725; **Scandinavian 18th-century pine box,** painted blue, $725—Macy's Corner Shop Antiques Galleries (R), 151 W. 34 St., New York 10001; 212-560-4049. **Leather-bound books,** with marble paper covers, $220 to $343—Il Papiro (R), 1021 Lexington Ave., New York 10021. **Iron oil-lamp orbits** on coffee table, $450 ea.; **wine jug lamp** on desk, $1,200; **large tole-painted lamp,** $900; **blue-and-white Cantonese porcelain plates,** $225 to $2,100; **quill box,** 19th c., $600—John Rosselli, Ltd., 255 E. 72 St., New York 10021. **Celadon pot with saucer,** set of 2, one 10½ in. deep, the other 8½in. deep, #66-409433, $28—Gardener's Eden (MO), POB 7307, San Francisco, CA 94120-7307. **Sponged pie dish,** 8 in. diam., $13; 10 in., $19.50—Clay City Pottery, Inc. (R,M), RR #2, Box 305, Clay City, IN 47841.

●*Pages 86 and 87:* **Queen-size wicker sleigh bed,** #OL162, $1,700, also twin-size; **chest of drawers,** chrerry with satinee finish, #3M600, $2,595; **chaise Licorne,** cherry chair with satinee

finish, #FA66P, $660 COM, $720 in Grange fabric—Grange Boutique (R,M), 831 Madison Ave., New York 10021; 800–445–5195. **Bed linens, "Rossini"** standard pillow cases, per pr., $32; queen flat or fitted sheets, $48 ea.; duvet cover (used as table skirt, $112—Sheridan (R, MO); catalog available; call for a store near you: 800–777–9563. **Fruitwood kitchen bench,** Provençal, late 19th c., $200—Macy's Corner Shop Antiques Galleries (R), 151 W. 34 St., New York 10001. **Quilt on bed,** unique antique "Tree of Life," #A714, c. 1939, $10,500; **quilt on bench,** antique "Sunshine Shadow" quilt, c. 1939, $3,800—Quilts of Ameria (R), 431 E. 73 St., New York 10021. **"Woodcote Grove" continental shams,** #526, 100 percent cotton, $132 ea.—N.K.A. Fine Linens & Textiles, 900 Broadway, Suite 201, New York 10003. **Sisal rug,** 10 by 13 ft., $399; **Mexican birdcage,** $595; **three-paneled Italian reproduction trompe l'oeil screen,** hand-painted, $1,495—ABC Carpet & Home, 888 Broadway, New York 10003. **Expressions Apartment Sofa,** #4015, 78 by 38 in. deep, $1,830; **sofa and draperies fabric,** Expressions "Rosemary," multi-colorway, $32.90 per yd.; **Expressions slipper chair,** #6011, 26 by 36 in. deep, $760; **slipper chair covered in** "Linda," aqua, $36.90 per yd.—Expressions Custom Furniture (R), 3212 W. Esplanade, Metairie , LA, 70002.; 800–544–4519. **Giacometti lamp,** $1,050—John Rosselli, Ltd. (R,T), 255 E. 72 St., New York 10021. **Red lacquer coffee table,** $1,580; **tole palm tree lamp,** $1,050; **pottery urn with coat-of-arms,** $295—John Rosselli International Corp. (T), 523 E. 73 St., New York 10021. **Jefferson Stripes woven rug,** #22A, 6 by 9 ft., $648—Thos. K. Woodard American Antiques & Quilts (R), 835 Madison Ave., New York 10021. **Original hand-colored 18th-c. Dutch engravings,** in antique-style faux-bois frames, $950 ea.; **English school original watercolor in antique gold sgrafitto frame,** c. 1830, $585—Ursus Books & Prints (R,T), 981 Madison Ave., New York 10021. **Wrought-iron candle holders,** #1480, 18 in. tall, $52 ea., 6-in. beeswax candles, #1468, 3⅛in. diam., $22 ea.—Smith & Hawken (R,M), 25 Corte Madera, Mill Valley, CA 94941. **White ceramic bowl** (holding apples), large #5007, 14 in. diam., $14.95—Crate & Barrel (R,M), POB 3057, Northbrook, IL 60065-3057. **Throw on chair,** peacock, spruce and aqua, handwoven—Seaweave (R), 607 W. Main Rd., Little Compton, RI, 02837. **Blue-and-white Pavillion porcelain bowl** (holding yellow roses), #60-364109, 12 in. diam., 5½in. high, $45—Williams-Sonoma (M), POB 7256, San Francisco, CA, 94120-7456. **Antique French porcelain two-handled bowl** (holding narcissus) $330—John Rosselli, Ltd., 255 E. 72 St., New York 10021.

ENTERTAINING PLUS

●*Page 95:* **Burgundy-and-blue wool paisley tablecloth,** $260—Beatrice DuPont Home Textiles (R), 26 East 81 St., New York 10028. **Dried lavender wreath,** $100; **and nut balls,** $45—VSF, Inc.®, 204 West 10 St., New York 10014. **Ready-to-finish linen press,** Painted by Anthony Cava, $229—Mastercraft, Inc., PO Box 239, Clarks Summit, PA 18411.

WINE & GOOD SPIRITS

●*Page 100:* **Bird and fruit plate,** sold only as set of four, $75; **White French cheese knife,** $15—Wolfman Gold & Good Company, 116 Greene Street, New York 10012.■



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Cocaine lies.

After nearly a decade of being America's glamour drug, researchers are starting to uncover the truth about cocaine.

It's emerging as a very dangerous substance.

No one thinks the things described here will ever happen to them. But you can never be certain. Whenever and however you use cocaine, you're playing Russian roulette.

You can't get addicted to cocaine.

Cocaine was once thought to be non-addictive, because users don't have the severe *physical* withdrawal symptoms of heroin—delirium, muscle-cramps, and convulsions.

However, cocaine is intensely addicting *psychologically.*

In animal studies, monkeys with unlimited access to cocaine self-administer until they die. One monkey pressed a bar 12,800 times to obtain a single dose of cocaine. Rhesus monkeys won't smoke tobacco or marijuana, but 100% will smoke cocaine, preferring it to sex and to food—even when starving.

Like many a man.

If you take cocaine, you run a 10% chance of addiction. The risk is higher the younger you are, and may be as high as 50% for those who smoke cocaine. (Some crack users say they felt addicted from the *first time* they smoked.)

When you're addicted, all you think about is getting and using cocaine. Family, friends, job, home, possessions, and health become unimportant.

Because cocaine is expensive, you end up doing what all addicts do. You steal, cheat, lie, deal, sell anything and everything, including yourself. All the while you risk imprisonment. Because, never forget, cocaine is illegal.

There's no way to tell who'll become addicted. But one thing is certain.

No one who is an addict, set out to become one.

C'mon, just once can't hurt you.

Cocaine hits your heart before it hits your head. Your pulse rate rockets and your blood pressure soars. Even if you're only 15, you become a prime candidate for a heart attack, a stroke, or an epileptic-type fit.

In the brain, cocaine mainly affects a primitive part where the emotions are seated. Unfortunately, this part of the brain also controls your heart and lungs.

A big hit or a cumulative overdose may interrupt the electrical signal to your heart and lungs. They simply stop. That's how basketball player Len Bias died.

If you're unlucky the first time you do coke, your body will lack a chemical that breaks down the drug. In which case, you'll be a first time O.D. Two lines will kill you.

Sex with coke is amazing.

Cocaine's powers as a sexual stimulant have never been proved or disproved. However, the evidence seems to suggest that the drug's reputation alone serves to heighten sexual feelings. (The same thing happens in Africa, where natives swear by powdered rhinoceros horn as an aphrodisiac.)

What is certain is that continued use of cocaine leads to impotence and finally complete loss of interest in sex.

It'll make you feel great.

Cocaine makes you feel like a new man, the joke goes. The only trouble is, the first thing the new man wants is more cocaine.

It's true. After the high wears off, you may feel a little anxious, irritable, or depressed. You've got the coke blues. But fortunately, they're easy to fix, with a few more lines or another hit on the pipe.

Of course, sooner or later you have to stop. Then—for days at a time—you may feel lethargic, depressed, even suicidal.

Says Dr. Arnold Washton, one of the country's leading cocaine experts: "It's impossible for the nonuser to imagine the deep, vicious depression that a cocaine addict suffers from."

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Partnership for a Drug-Free America

SATISFACTION GUARANTEED

A MAIL ORDER REPORT

Buying by mail is an American tradition. In Colonial times the first settlers ordered by mail from London and Paris and waited for months for ships to arrive.

Today's stay-at-home buyers, like us, shop at a leisurely pace with toll-free telephone and credit cards. For insomniacs many toll-free lines operate 24 hours a day.

Yes, it seems we're all sold on the convenience of mail order shopping, the top notch quality and the vast selection.

Despite all this, the Direct Marketing Association (sort of the Ralph Nader-style industry watch dog) reports many people are still wary of committing to the joys of catalog shopping. "What if," they ask "I hate the way I look in the dress, the curtain color is all wrong for the room, the casserole arrives with a chip on the lid will I get my money back?"

To guarantee satisfaction, shoppers can check a company's reputation. In fact one of the most visible ways a catalog company can build a good reputation is by advertising consistently in our shopping pages. Who would hesitate to order from Country Curtains, Crate & Barrel, Vintage WoodWorks, Laura Ashley, I. Magnin or scores of other old friends when you know a *return* will get the same loving care as a purchase?

First-time (or any-time) buyers should check the pull-out order form bound into the center of most catalogs. Here's where you get the lowdown on return policies and services. The Pottery Barn does a yeoman job in this area. Their statement reads: "OUR RISK-FREE GUARANTEE: We want you to be perfectly satisfied with your Pottery Barn purchase. So please accept our invitation to try any item in your home. If it's not perfect for you, call us and we'll arrange for the pick-up and return at our expense. We will gladly exchange the item or issue a prompt refund, whichever you prefer." Who could ask for anything more?

With some small variations Hold Everything, Williams-Sonoma, SGF, Moultrie, Ross-Simons offer the same guarantee. Some companies go so far as to include return information on the packing slip that accompanies your purchase plus a return label to speed your package back prepaid and insured.



"What if", they ask, "the curtain color is all wrong for the room, the casserole arrives with a chip on the lid . . . will I get my money back?"

Furniture deliveries and returns are a special category. Usually everything is spelled out very clearly in the literature but call the company service department to ask questions about shipping charges, delivery dates and whatever else is on your mind *before* you buy, if you have any doubts.

The Federal government has also made a solid contribution to problem-free catalog shopping. According to FTC regulation all mail order companies must ship merchandise to you within 30 days from the day they receive your order and payment (unless, as in the case of a custom made item, a longer time period is stated). If the company can't meet the specified shipping date you must be notified and given the option to cancel your order for a full refund.

Not only do catalogers present broad no-gimmick return policies but new services also suit these forward-looking folk of the 90's. Every so often a birthday, holiday or other occasion comes your way and you have to have your order with the speed of light. It turns out many firms offer special guaranteed delivery services . . . at a fee but well worth it, when you need it.

With all this good information at your fingertips perhaps the best place to start ordering your catalogs is from our Catalog Collection which begins on page 116. More than 50 mail order companies are represented.

Happy shopping!
Frances Needles

HOUSE BEAUTIFUL

HOUSE BEAUTIFUL

1990 Spring & Summer Catalog Collection

Once again House Beautiful offers you the ultimate convenience of leisurely mail order shopping with a cavalcade of the newest and brightest catalogs. Sit back. There's something for every room in your home, everyone in your life.

To order your catalogs, simply fill out the coupon on page 125 and return it with your payment to **HOUSE BEAUTIFUL, BOX 1705, SANDUSKY, OHIO 44870.** Be sure to include the $1.50 service charge.

You may also place your catalog order by calling **HOUSE BEAUTIFUL'S toll-free number and charging your order to American Express, Visa or Mastercard.** Minimum order is $10 and there is a $1.50 service charge. **Call 1-800-241-9111, ext. 330. In Ohio call 1-800-241-7504, ext. 330.** Our lines are open 9:00 a.m. to 9:00 p.m. nationwide.



1. ROSS-SIMONS JEWELERS. We're known for making the price as special as the gift. Our catalogs brim with diamond, gold and silver jewelry; pearls; watches; crystal; flatware; china and collectibles. Series of 4 seasonal catalogs is only **$2.**

Neiman Marcus

2. Spring 1990! Discover the pleasure and convenience of shopping Neiman Marcus from home. Receive a sampler collection of our distinctive new fashion catalogs, and we will reserve your copy of our 1990 Christmas Book for delivery by mid-October. Subscription charge is applicable towards your first credit card purchase by phone or mail from the catalogs. **$5.**

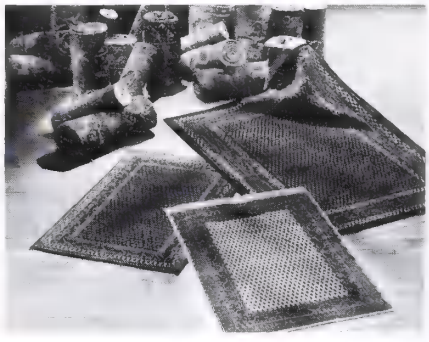


3. Bring the classically beautiful charm of designs with an English flavor into your home with **Laura Ashley.** Enjoy two colourful home furnishings catalogues featuring sheets, towels, china, etc. Discover a world of accents and accessories, fully coordinated, for every room. Subscription includes festive holiday catalogue. Charge is refundable with purchase. **$5.**

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Home Garden Excellence Since 1872

4. BULBS 1990! See 48 pages of superb bulb selections — over 100 varieties — for blooms from early spring to mid-summer! Our catalog features the 1990 Tulip of the Year®, special collections designed by the Director of the world-famous Keukenhof Gardens, exclusive J&P varieties, spring garden favorites, plus unique accessories to make your spring garden more enjoyable. **Free.**



5. The Peerless Oriental Rug Catalog has an extraordinary selection of hand-knotted rugs from around the world—Tabriz, Kashan, Bokhara, Heriz, Chinese. Also included is the complete Karastan Collection as well as machine woven rugs from Europe, Colonial braids and more. Peerless is a direct importer and rugs are generally 25% below local dealers. **$1.**

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1990 SPRING & SUMMER
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6. One year of the most interesting cook-ware, glassware, tableware, bedding, and accessories in the world. One year of the newest products for contemporary lifestyles.
One year of the Crate and Barrel catalogs you've probably been hearing about for just **$2.**

Saks Fifth Avenue

7. From Saks Fifth Avenue, the best of the best is showcased in Folio. Presenting all that is new and exciting in fashion and accessories for ladies, men, and children. You will find shopping via mail or phone through Folio to be the pleasure and convenience you expect from SFA. Now, enjoy a season's subscription to beautiful catalogs for only **$5.** (U.S. addresses only, please).

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8. COUNTRY CURTAINS. . . Some with ruffles, others with lace trim. Also, tab curtains, balloons, festoons, bed ensembles, wooden rods, lots of lace curtains and other accessories for your home. Perfect with antiques, Victorian and 20th century furniture. Retail shops in New England and New Jersey. 64 page color catalog. **Free.**



9. Hanna Andersson is 100% cotton. Swedish made in a quality that survives the perils of the playground plus the workout of the washer. Helping children feel good is what we're all about. Hanna Andersson is cotton, but more than that Hanna is children. **$1.**

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10. BUILDING, REMODELING OR REDECORATING? We offer fine reproductions — Colonial, Victorian, Country — in materials of outstanding quality: brass, porcelain, wrought iron. Made to last a lifetime. Satisfaction guaranteed. We carry a wide selection of lighting fixtures; bathroom fixtures and accessories; door, window and cabinet hardware. Catalog **$3.**



Glorafilia

11. England's best needlepoint catalog. The new American edition is bursting with exclusive kits including rich floral rugs, delicate samplers, Victorian stuffed animals, plus accessories to delight all needlework lovers. **$3.** (Canada $4).

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12. The Summer 1990 catalog captures a bit of the season's magic with a wide selection of outdoor garden furniture including our exclusive interpretations of the classic Adirondack chair and Parisian park furniture, handpainted Italian dinnerware, glassware, weekend gifts, linens and duvets, antique inspired beds, and lighting. One year subscription, **$2.**

I. Magnin

13. Shop I. Magnin by catalog. For over a century, the renowned California specialty store has provided some of the world's most fashionable women an elite selection of clothes and accessories. Plus superior quality offerings for men, children, the home. One year subscription, USA only, **$5.**

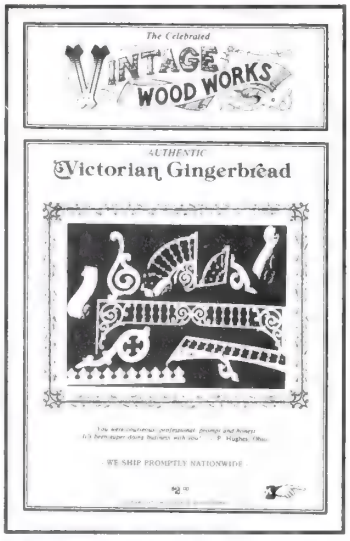
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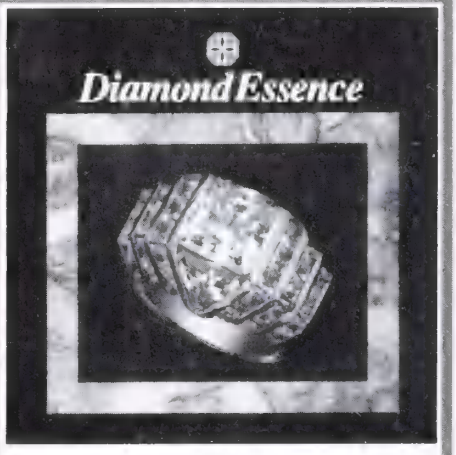
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15. Moultrie Manufacturing presents THE TRADITION CONTINUES, a full color catalog showing quality cast aluminum furniture and accessories in antique reproduction styles for indoors or outdoors. The Old South Collection includes chairs, tables, fountains, planters, mailboxes, Old South Aluminum Columns, ornamental gates and fences. **$3.**



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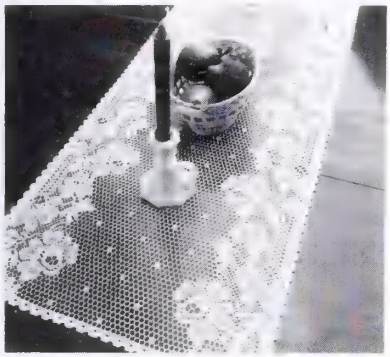


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1990 SPRING & SUMMER
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Rue de France



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Available for the first time in America is the new, hard cover book titled "Herend, The Art of Hungarian Porcelain." This unique book traces Herend's long, exciting history in celebration of its 160th anniversary. **$28.**



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21. BARRONS—Save up to 65% on china, crystal and silver. Barrons is America's largest dealer with over 1,000 patterns in stock—All at substantial savings. **$1.**

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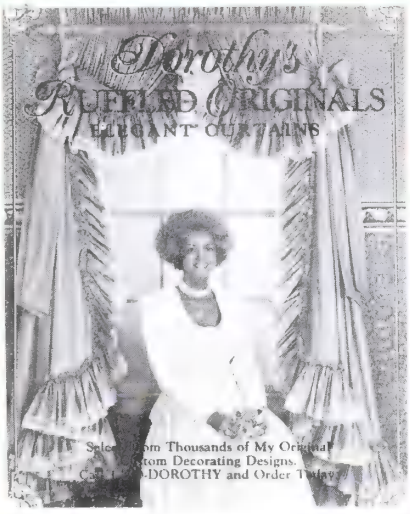


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23. For 34 years, the catalog cooks everywhere take seriously. Our spring catalog includes food specialties from around the world, high-quality cookware and kitchen tools, informal tableware, unique gift ideas and Chuck Williams' own recipes. A catalog to save . . . and to savor. A one-year subscription (U.S. addresses only). **$2.**

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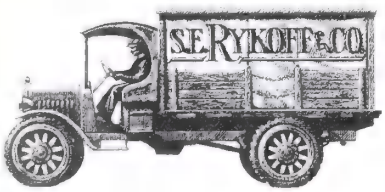
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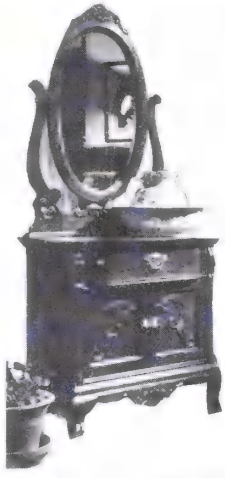
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30. This spring our famous Hammock Chair is joined by "The Tikal Collection"—solid cherry outdoor/indoor furniture in a Mayan inspired design—luxurious quilted hammocks, extraordinary cyprus hammock stands, stately garden chairs, benches and side tables of exotic Mahboang hardwood, and more. Color catalog, **$1.**

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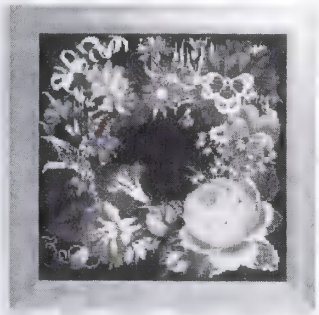
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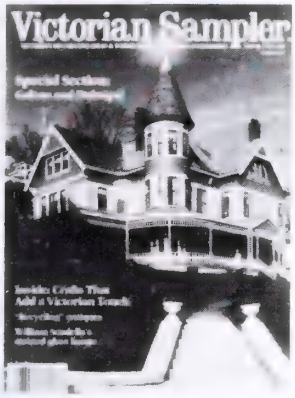
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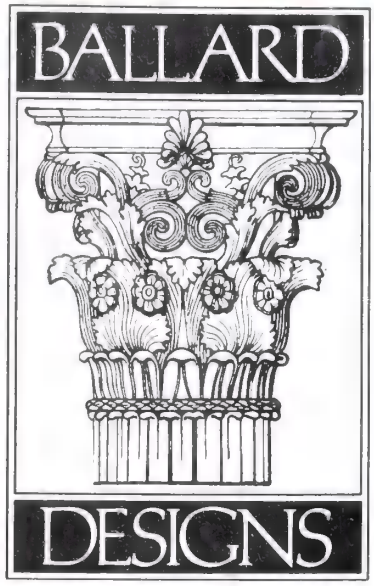
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1990 SPRING & SUMMER
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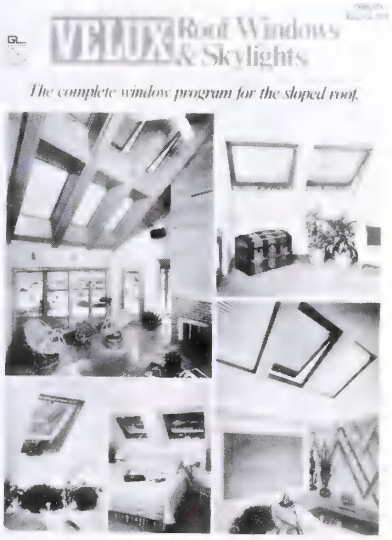


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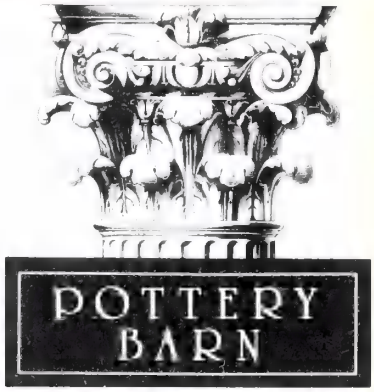
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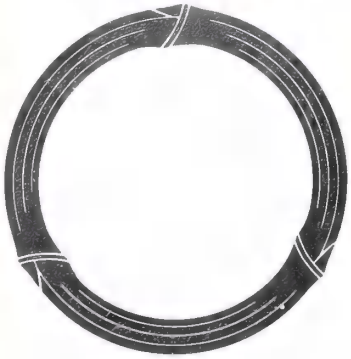
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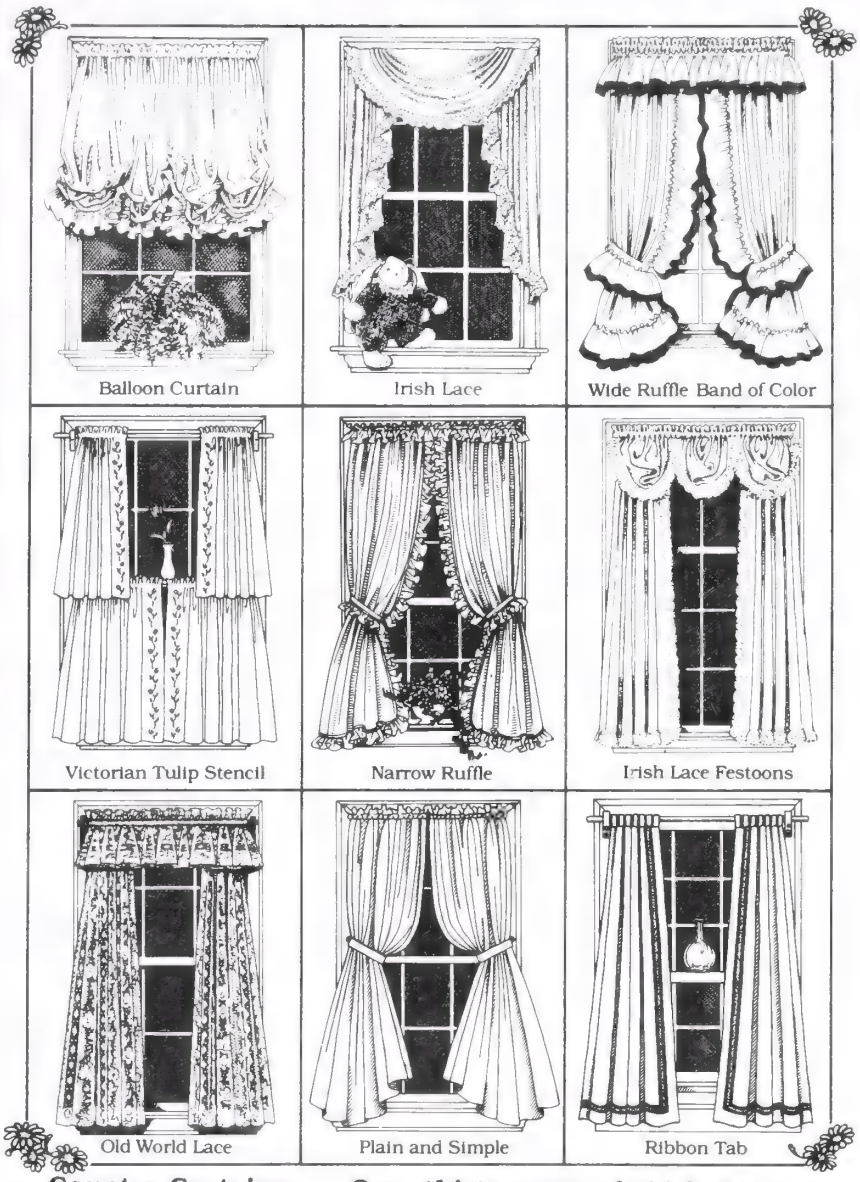
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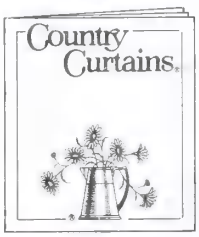
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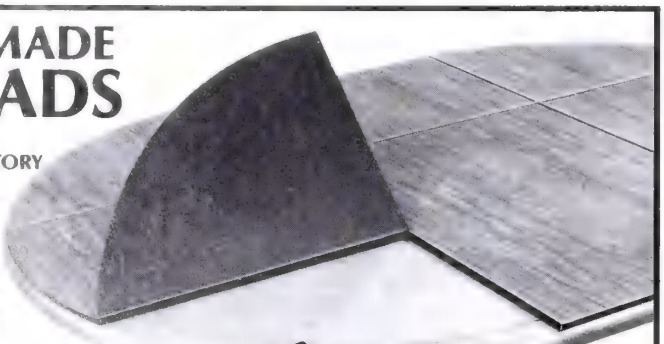
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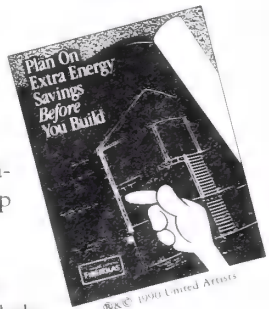
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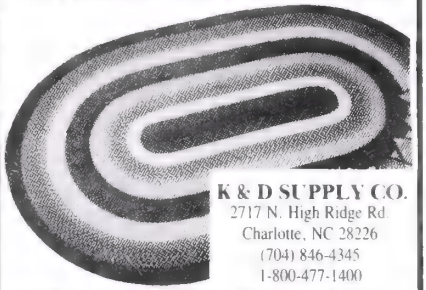
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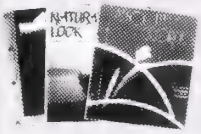


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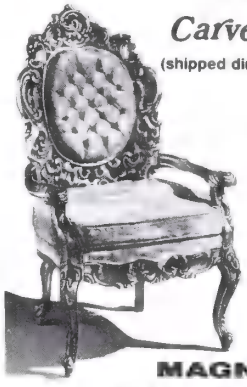
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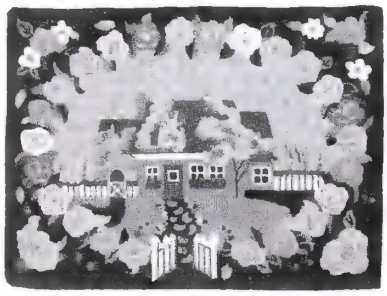
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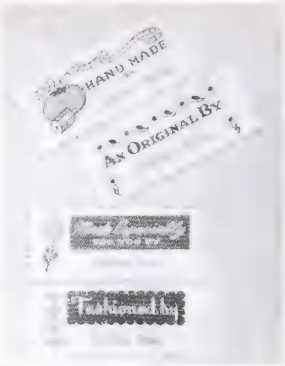
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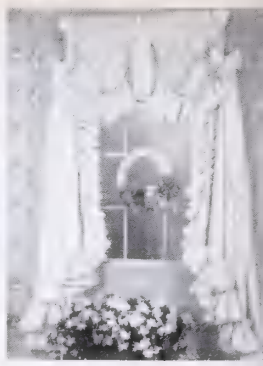
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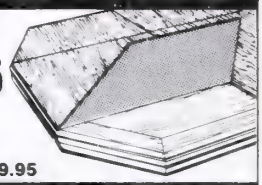
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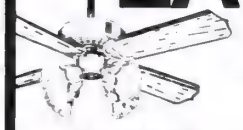
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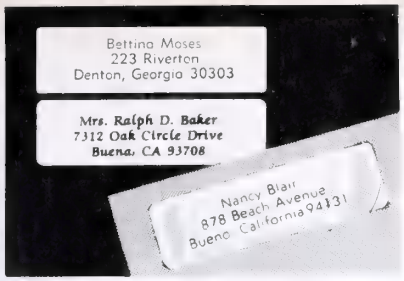
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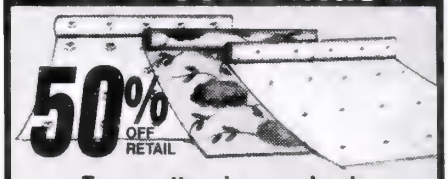
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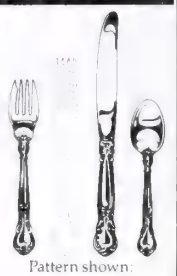
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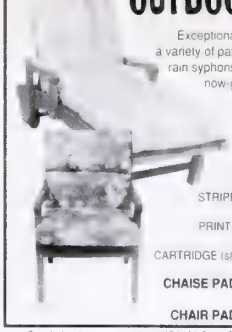
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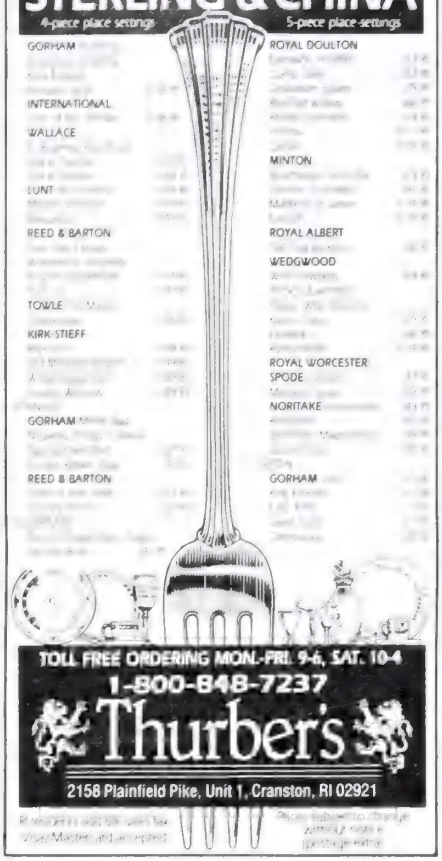
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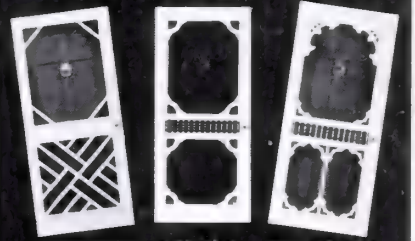
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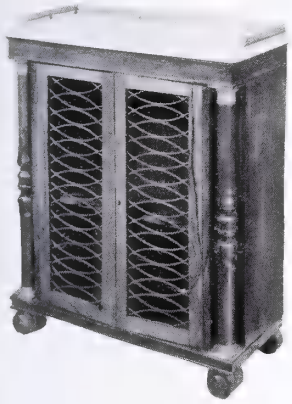
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☐ **When did they make this style of furniture with all the brass trim? My small cabinet is made from a medium-colored wood with a beautiful grain. A friend told me that it was rosewood.**
—E.L.S. Sr., Hemet, Calif.



Your cabinet is in the Regency style, which was popular from 1790 to 1830. Britain had economic problems because of the Revolutionary and Napoleonic wars during this period, so furniture designers made simpler, less expensive furniture. Carving, marquetry and very curved forms were "out." Brass and glossy, grained woods like mahogany, rosewood, amoyna, and zebrawood were "in." The brass grillwork in the doors was usually backed with a bright colored silk so the contents of the cabinet did not show. Rosewood is a name for wood from several tree varieties. It is lighter in color than mahogany and has black or dark purple graining. Furniture of the period was often low to the ground, which left the walls above bare for pictures and mirrors. Regency design was reintroduced in the 1950s and many reproduction pieces were made. If your cabinet dates from 1810 or so, it could be worth $2,500. If it is from 1950 it is worth $500.

☐ **What can I learn about my leaf-shaped dish? It is unmarked.**
—M.F.W., Falmouth, Mass.



The English Earl of Coventry became blind about 1780. According to tradition he had dishes made by the Worcester porcelain works. Raised rosebuds, leaves and butterflies covered the surface of the pieces. One of several different floral designs was then painted on the plate. An asymmetrical shape and the raised designs on the plate were said to have helped the earl locate his food. He may indeed have used dishes like this, but the first dishes in what became known as the "Blind Earl" pattern were made about 1760, well before his afflicton. The pattern is still popular and is in production. An antique Blind Earl plate such as this sweetmeat server is valued at about $500.

☐ **I was just given this colorful enameled metal vase. The triangles are white, rust, blue and black. It is signed Fauré. What can you tell me about it?** **—J.D.K., Gig Harbor, Wash.**



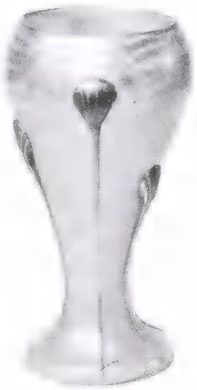
Camille Fauré (1872–1956) worked in Limoges, France, for over 50 years. He made enameled metal objects. Some of them had stylized floral designs, but the most desirable in today's marketplace are the abstract geometric pieces like yours. Fauré is considered one of the great Art Deco enamelists. His work is often included in exhibitions of the best of Art Deco. A vase like yours is selling for over $5,000.

☐ **A tiny gold anchor is painted on the back of my 8-inch figurine of a lady and a lion. In my opinion it is very old. Can you give me the name of the maker?** **—B.T., Apopka, Fl.**

The gold anchor mark is one of the most copied porcelain marks ever used. In the nineteenth and early twentieth centuries many figurines were made with a counterfeit gold anchor mark to fool the unsuspecting collector. The Chelsea factory of England used the genuine mark in the eighteenth century. Their figurines were made of soft paste porcelain, which has a much softer look than today's porcelain. Your example is well known. She is an eighteenth-century figure called "Abundance." An authentic Chelsea piece of this quality is worth $3,000 or more.



☐ **My vase is 9½ inches high. It is made of amber and gold and silver-colored glass. It looks like Tiffany glass. Can you tell me anything more about it?** **—M.H.A., Chalmette, La.**



Your vase is probably Loetz glass, made in Austria. Twenty years ago all gold iridescent glass was called "Tiffany" because he was the best-known maker of iridescent glass in America. We now know that many American and European glassworks made similar glass. Johann Loetz purchased a glassworks in 1840; much of his famous glass was made by his widow after his death in 1848. The silvery color of the glass and the distinctive applied "drips" on your vase are typical of Loetz, not Tiffany. Prices for Loetz have been rising, and your vase is worth at least $2,000. ■

The Kovels are now hosting the "Collector's Journal With Ralph and Terry Kovel," shown weekly on The Discovery Channel.

ROLE MODEL

By JANE MARGOLIES





CELEBRATING AMERICAN COUNTRY

Author Mary Emmerling's best-selling books helped convert the whole nation to a country style rich in folk art

Recently, when Mary Emmerling was at an antiques show to autograph her latest best-seller on country style, a fan approached, clutching five different Emmerling books. "I just drove six hours to see you," she said breathlessly. "You've changed my life."

So many followers of Mary Emmerling feel the same way. Called the "Pied Piper of American Style," she has celebrated and popularized rural furnishings in seven style books. Emmerling has both fueled the country movement and become its brightest star.

It started in the 1970s when Emmerling, a design editor and mother, "didn't even know I *had* a style." But she fell in love with folk art during repeated visits to the ground-breaking 1974 Americana exhibition at the Whitney Museum and began collecting it, redecorating her Manhattan apartment with her treasures. In crisp all-white rooms, the hutches, twig wreaths and yellowware bowls stood out like modern graphics. When pictures of her home were published in 1978, everyone opened their eyes to country style.

"The white walls and white sofas did it," says Emmerling today. "Before, country was always dark and attic-y. But this was a fresh style people could live with." And many chose to.

In her first book, *American Country* (Clarkson N. Potter), published in 1980 while she was decorating editor at House Beautiful, Emmerling showed readers how to put that look together. The book was an instant hit. Ten years later, it has sold 160,000 copies and is still in print. Next came regional country roundups, and this fall, *American Country Classic* will show how "grown up" the country style has become. "There are no more watermelons," says Emmerling wryly.

For admirers who can't get enough, Emmerling is licensing her own designs. JCPenney Sheets are available; leather goods and china are coming.

"Over and over people ask me when the country 'fad' is going to die," Emmerling says. "For me, it never will." ■





TOP AND CENTER, CHRIS MEAD; BOTTOM, MICHAEL SKOTT

Red, white and new: In the 80s, Mary Emmerling (top) and her fresh country look were right at home in a New York City loft (center) and a Long Island beach house (bottom). Go-anywhere elements of style: twig furniture, patchwork quilts, a patriotic color scheme. Above title: In *American Country South*, Emmerling's latest release, woven baskets and a chip-carved shelf turn into wall sculpture.

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COVER PHOTOGRAPH
Terra-cotta, turquoise and pink lend a fresh, airy feel to Charles Smallbone's Unfitted Kitchen near St. Tropez in the south of France. For more, see pages 80 to 83. Photographer, James Mortimer.



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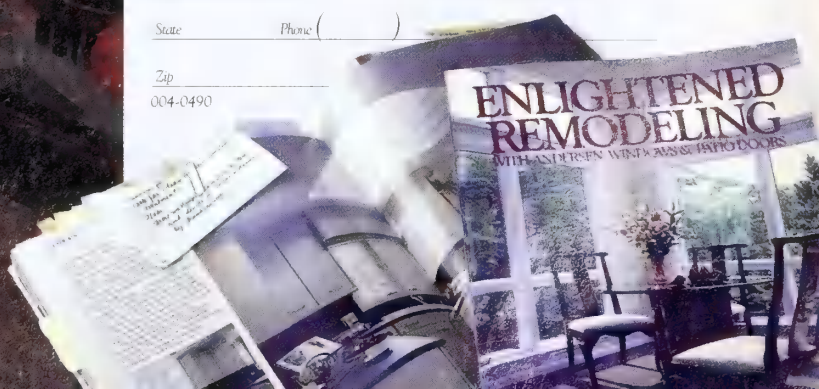
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THINKING ALOUD

MY JOB IS TO FIND KITCHENS FILLED WITH TEMPTING IDEAS—A TASK THAT BECOMES EASIER EVERY YEAR AS THE TREND TOWARD COMFORTABLE COUNTRY KITCHENS CONTINUES TO GROW



ELIZABETH HATHON

As kitchen editor here at House Beautiful I have the enjoyable task of finding kitchens filled with interesting and innovative ideas. I have discovered in my scouting that everything these days is coming up country. Gone are the sterile kitchens once equated with efficiency. Now I'm happy to report that contemporary conveniences are blending with the charm of country for kitchens that are warm and inviting.

I have wonderful memories of my childhood kitchen; it was the social center of our home, attracting a constant flow of friends and family. At large New Year's Eve parties arriving guests would be ushered into our living room, but before the evening was over everyone managed to crowd into our kitchen. As my mother struggled to complete last-minute preparations she would marvel at the attraction that drew people to this room.

Our kitchen had a center island with stools pulled up to one end and an expansive bay window with a water view. In it was an upholstered bench, a pine table and comfortable chairs. My father kept an assortment of flowering plants thriving in the windows, and white-painted wooden cabinets with glass-paned doors and a cheery print on the walls added more warmth. But most important, the friendly atmosphere of my mother's kitchen and her welcoming ways made everyone feel immediately at home.

My childhood friend Ginnie was one of the four million homeowners who decided the time was right to tackle enlarging her kitchen. She retained her original style, which I have always loved. Her shelves are filled with cherished pieces of majolica collected through the years. They are displayed among pewter chocolate molds in wonderful shapes that were once used by her grandfather in his candy shop. She selected a red-and-white French toile for seat cushions and curtains. It looks terrific with the deep rich green of her ceramic countertops and lends a decidedly European flavor to the room.

I remember when she was first married how excited she was to discover an antique deacon's bench that was the perfect size for her old farm table. Now, accompanied by ladderback chairs, they have found a new home in the comfortable extension. Whenever I visit we seem to end up in this sun-filled room, catching up on each other's lives and sharing memories.

My New York City kitchen is considerably smaller. Its walls are covered in a small blue-and-white check, my first attempt at hanging wallpaper. Actually it looks pretty good if you don't peer too closely, but I do recall getting paste on absolutely everything in sight. I painted the cabinets a matching French blue and accessorized with blue-and-white faïence picked up during an idyllic vacation in the south of France. A collection of copper cookware hangs over my stove. Because space is limited, I have carefully planned my storage and my lighting, making sure my work surfaces are well lit.

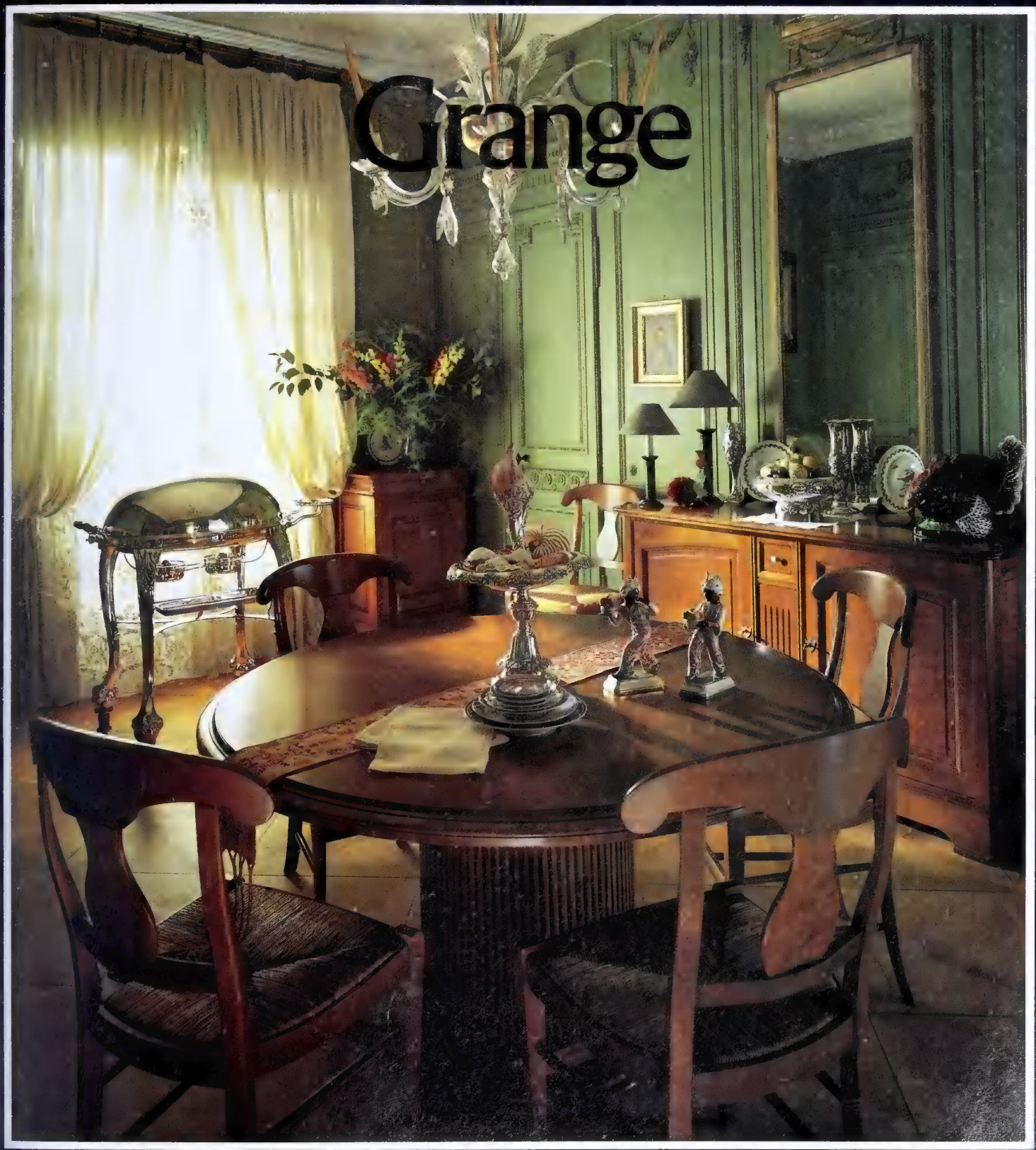
While I manage nicely in my compact kitchen I sometimes long for the luxury of something larger. I would have a fireplace with comfortable chairs nearby, where I would read the morning paper or peruse a new cookbook. French doors would lead out to an herb garden. Because I love to bake, I would include a pastry area with a marble surface, drawers for flour and sugar, and plenty of storage for mixers and other tools.

For HB this month I have pulled together four kitchens that I think you will love. I believe they capture the best in today's kitchen design. Each of these kitchens is unique in its style and layout, yet all are united by the spirit of country. I found the first kitchen in southern California. The warm Tudor styling, with a welcoming hearth, old bricks and sunny dining area, has the charm of cozy Cotswold cottages in the heart of England. We also show you a New England kitchen that blends contemporary sophistication with an especially appealing dash of country. The use of wallpaper and the striking tile floor lend an inviting touch. It's easy to tell that this wonderfully equipped kitchen belongs to a serious cook.

We travel south of the border for a taste of Spanish-colonial Mexico, in a 17th-century Cuernavacan kitchen filled with beautiful handmade tiles and a whimsical mural. Finally we visit a sun-drenched kitchen in the south of France that belongs to Charlie Smallbone. An Englishman, he founded a firm (recently sold but retaining his name) whose beautiful hand-painted and honey-toned wood cabinets are a great success in the United States. The simple charm of his farmhouse kitchen in St. Tropez speaks volumes. It tells of the warmth of the past—a tale that is often told today. ■

Kathleen Mahoney

KATHLEEN MAHONEY
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STYLE BEAT



An English design duo, Susan Collier and Sarah Campbell (left) are probably known best to Americans for their colorful bed linens produced by J.P. Stevens. Now Americans visiting London are beelining-it to Collier and Campbell's stunning shop (below left), where the team's fabrics and bed linens are sold, along with a tempting array of furnishings. Collier Campbell, 45 Conduit St., London, 011–44–1–287–2277.



MICHAEL DUNNE



ELIZABETH HATHON

All the makings of romantic decorating are the domain of S. Browne & Co., the shop of Donna Barbieri and Martha Reich-Orenstein. Worth sinking into: cushy pillows stitched from 1930s, 1940s and 1950s fabrics (left), $110 to $150; the soft colors of the vintage prints lend an antique aura to any chair or sofa. Antique satinwood Anglo Raj child's chair, $675, S. Browne & Co., 121 Elm St., New Canaan, CT 06840; 203–966–2403.►



ANN PRICE



After only a few years as a design team, Michael Ray and Paul Mathieu (near right, from left) have developed a memorable look that made them a hit at NYC's French Designer Showhouse last fall. Fusing casual American elegance with a French penchant for custom work, their hybrid style spawns interiors where furniture is minimal and materials are luxurious. Their interiors also carry on a subtle flirtation with the surreal and the symbolic. At the showhouse (far right), a daybed was poised on tapered legs resembling stylized antlers, and silk-chiffon curtains were hung like a Hellenic sculpture's loose drapery. The Camille daybed of carved solid maple with down mattress is $5,500. It is available as a custom order if you call 213–462–5537. Mathieu-Ray maintain offices in Los Angeles (213–281–6644) and Paris.



ELIZABETH HATHON

Habersham Plantation has united the demilune form of a colonial table from their Connecticut River Valley Collection with the classic decoration of Canton china (left). Style #19-2900, $1,069. Where to buy: 800–241–0716. From Georgia only: 800–342–0149.

UNCOMMON TICKING

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JESSE GERSTEIN

Zippy stripes turn this tufted-back chair (left) into a charming accent piece. From Lee Industries, $660. Stores: 704–464–8318.



MARCUS TULLIS

Ticking stripes look fresh with flowers on "Last Word," a Covington print, $20 per yard, 212–689–2200. We sewed it into a tablecloth (above). Slipcover, $75, Chateau Creations, 212–684–4733.



MARCUS TULLIS

Lining up: For a bold and amusing look, consider playing broad ribbon stripes against fine-line narrow ones. Biedermeier settee, $4,250, Macy's Corner Shop, 212–560–4049, is covered in Covington Fabrics' "Harrington," $14 per yard. Striped rug, $49, ABC Carpet, 212–473–3000.



JESSE GERSTEIN

Springmaid's Country Classics Collection by Gear uses ticking sheets and pillow sham as a counterpoint to a rose-and-blue paisley comforter and pillows (right). Set of sheets is $44.95 in full size. Stores: 800–537–0115.►

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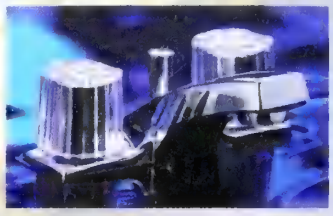
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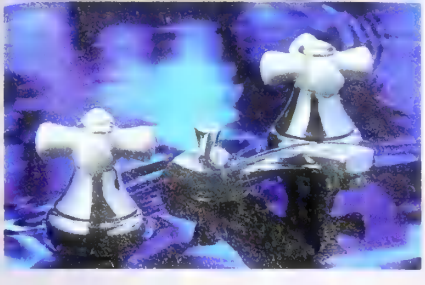




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Top clockwise: Cadet Prestige™ kitchen faucet in White, Cadet™ faucet in Chrome, Reliant™ single control in Polished Brass. Bottom clockwise: Cadet Prestige faucet in Chrome, Ceramix™ faucet in White, Reliant single control kitchen faucet in Red.



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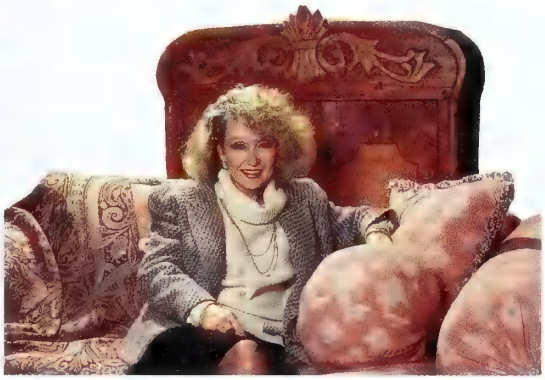




athleen
iegelman (far right)
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x of antiques and
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anish colonial, East
lian and Turkish—for
r Los Angeles shop,
:luding the hutch,
,665 (near right), and
stom sofa, $5,830 (far
ht). K. Spiegelman
eriors, 623 N. Allmont
., W. Hollywood, CA
069; 213–273–2255.



Beguiling" is the word for Patina, the Los Angeles shop of Jodi Bentsen and Katrin Noon (far left, from left). Against faded-fresco walls, they display old garden furniture and objects (above right) that are as tempting as their custom millinery. Painted-metal wall pocket (above left), $375, and sea-horse sundial (above right), $365, are among the shop's ever-changing uniques. Patina, 119 N. La Brea Ave., Los Angeles, CA 90036; 213–931–6931.



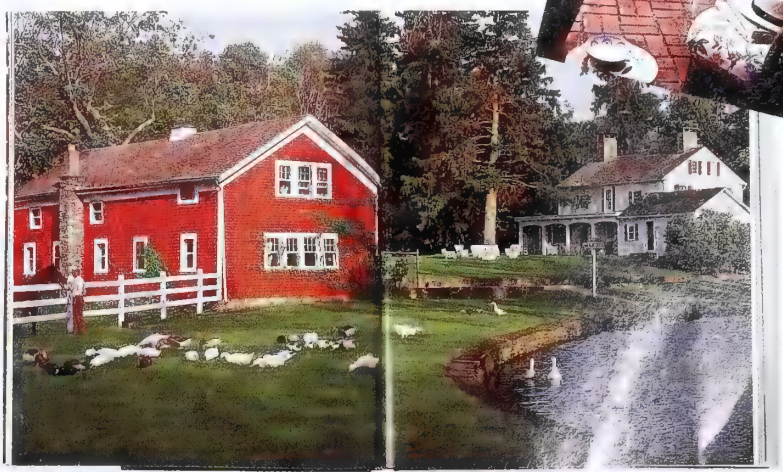
STEVEN KLAHR



RICHARD HAGGERTY

House Beautiful's new book, *Weekend Homes*, is an inspiration for everyone who loves country houses. Whether you dream of converting an old barn or building a fairytale cottage, or simply of making the house you already own cozier and more romantic, you will find countless fresh ideas among the book's 35 houses. From a gentleman's farm (below) to a rustic schoolhouse, from a French *manoir* to a small farm shed—all the houses are dedicated to the pleasures of the good country life. To order your copy ($29.95) from House Beautiful, see coupon on page 135.





ELIZABETH HATHON

In the unused space of an entrance foyer or back hall, the lyrelike curves of this Scandinavian-style bench (above) would cut a dashing figure. The natural-rush seat would be a useful boot-changing spot for gardeners and children, too. By GuildMaster, in pine, $649. Where to buy: 417–831–4311.►

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1 Footstools reached a height of popularity in the 1800s. Ministools like this plumply upholstered one were often set before a Victorian slipper chair. With your fabric, about $195. By Edward Ferrel Ltd. Call 919–841–3028.

2 The neoclassical motifs carved on the apron and legs of an antique Scandinavian love seat inspired a new square footstool by Jeffco. Made of solid pine, as was its 18th-century Swedish inspiration. With your fabric, $475. Call 914–682–0303.

3 Summertime calls for a portable ottoman for the terrace. Move it around to serve as a minitable for a tray of drinks, or a footrest for outdoor siestas. Wicker ottoman with striped cushion, $420. From Lane/Venture, 704–328–2352.

4 Elegant footstool forms were created during the English Regency of the early 19th century. Baker borrowed the design of this ebonized reproduction from an 1820 stool. From the Stately Homes Collection, 616–361–7321.



5 A fringed ottoman covered in rayon and cotton damask and topped with a tasseled cushion is Harden's takeoff on the Turkish style that was the rage in the late 1800s—and is in fashion again. With your fabric, $814. Stores: 315–245–1000.

6 In choosing antiques to be reproduced for Baker's McMillen Collection, Betty Sherrill, president of McMillen, couldn't resist including her own 1840s English stool. In ebonized faux bamboo, the copy is $1,038. Stores: 616–361–7321.

7 Prized for the comfort it provided weary feet, the tufted ottoman was a fixture in late-19th-century drawing rooms. This one from Baker's Stately Homes Collection is $1,110; 616–361–7321.

8 Century Furniture took the design of this stool from an antique discovered in England by Lee Belmore, Century's director of upholstery design. The c. 1820 prototype came from a Brighton shop. Century's version, $363; 704–328–1851.

9 Poised gracefully on saber-shaped legs, this stool derives its design from an English Regency footstool, $515, from the Mark Hampton Collection by Hickory Chair. Stores: 704–328–1801.

10 A well-upholstered ottoman assures lounging comfort. At 36 in. wide by 30 in. deep, Kittinger's hassock is a practical choice, $759, 800–876–2378. It is covered in "Tabu" from Clarence House, $120 per yard in cotton, from M.A. Jackson, 914–763–9400.

11 The Bombay Company's Queen Anne stool, $49, comes with a muslin seat to upholster in fabric of your choice; 800–535–6876. We chose "Bearn," a cotton check from Pierre Deux, 212–570–9343.

12 When an ottoman is as ample in size as this one, it becomes a pivotal piece, filling in as a coffee table (with the help of a tray) or an extra bench. By Lee, $388, 704–464–8318. ■

Editors SALLY CLARK, DARA CAPONIGRO, KATHLEEN MAHONEY *and* KATIE RIDDER

JEFF McNAMARA

FOR MORE DETAILS, SEE PRODUCT INFORMATION

EARTH ALERT

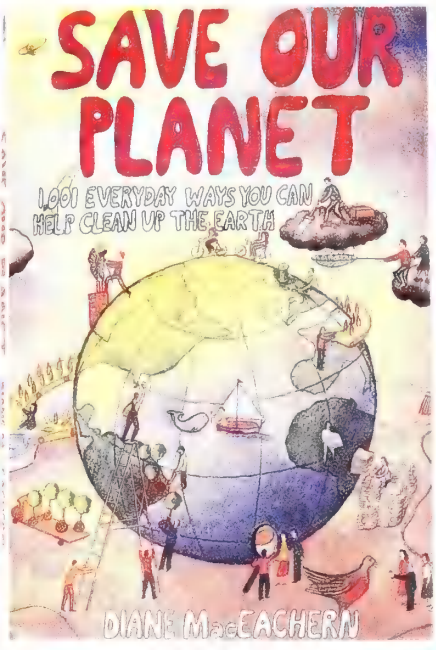


The old-fashioned sugar sack (below) and cardboard egg carton (left) get kudos from the Washington Citizens for Recycling in Seattle, in the nonprofit environmental group's first Packaging Awards from an Environmental Point of View. Thumbs down: polystyrene egg cartons and plastic toothpaste pumps.

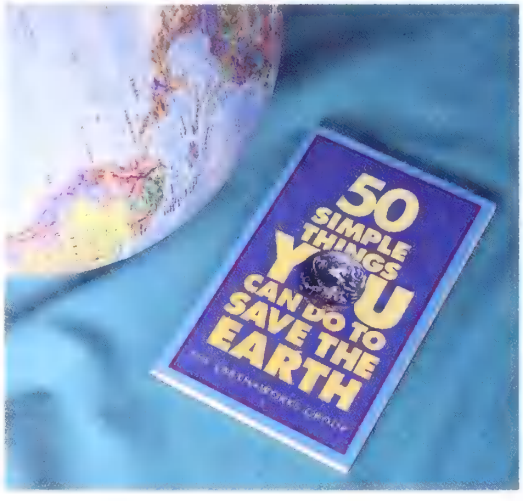


ELIZABETH HATHON

April 22 marks the 20th anniversary of Earth Day. To find out how your group or community can join in this global observance, call 415–321–1990. One thing we can all do is plant a tree. By absorbing carbon dioxide and releasing oxygen, trees play a vital role in easing the threat of global warming. The American Forestry Association, a nonprofit group, has launched Global Releaf, calling on Americans to plant 100 million trees in cities and towns by 1992. Call Global Releaf at 900–420–4545. The cost of the call is $5, which pays for planting one tree and supports the group's nationwide efforts.



Two superb new handbooks show how you can help save the environment: *Save Our Planet* (left) by Diane MacEachern (Dell, $9.95) and *50 Simple Things You Can Do To Save the Earth* (below) by The Earthworks Group (Earthworks Press, $4.95) are packed with facts and phone numbers of environmental-information resources. Orders: 800–ALL–BOOK.



ELIZABETH HATHON





JERRY HARPUR

On a mountainside in Basalt, Colo., Jessica Catto (far left) and her partner, Bob Cunningham, are building an innovative group of environmentally friendly houses (left). Mrs. Catto, wife of Henry C. Catto, U.S. ambassador to Great Britain, says some of the construction principles are "straight from ancient Rome." Features include solariums and radiant floor heating and a ventilating system that expels household air pollutants. For more information call 303–927–4787. ■

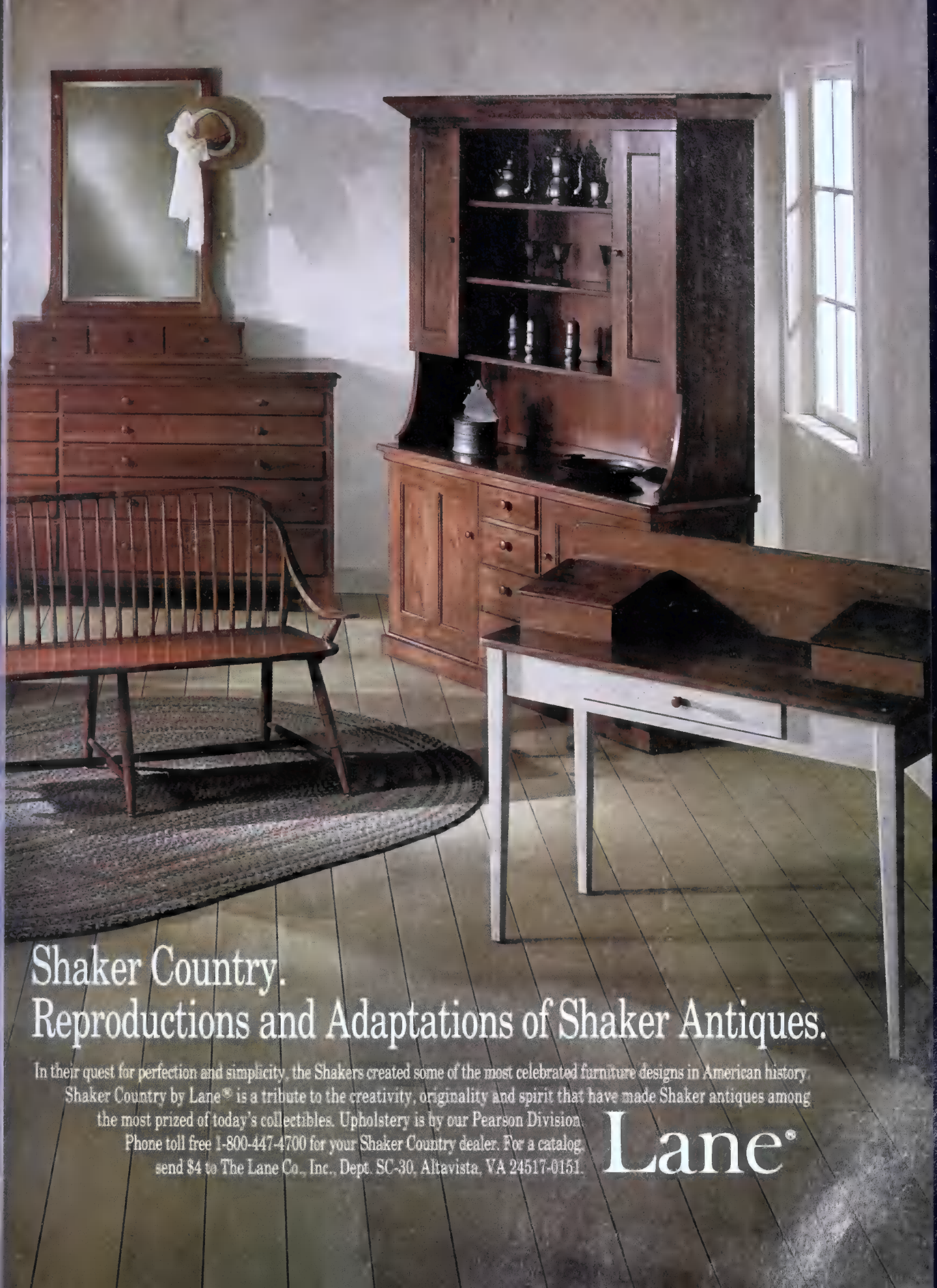
Contributors WENDY BENCHLEY *and* JANE GENIESSE

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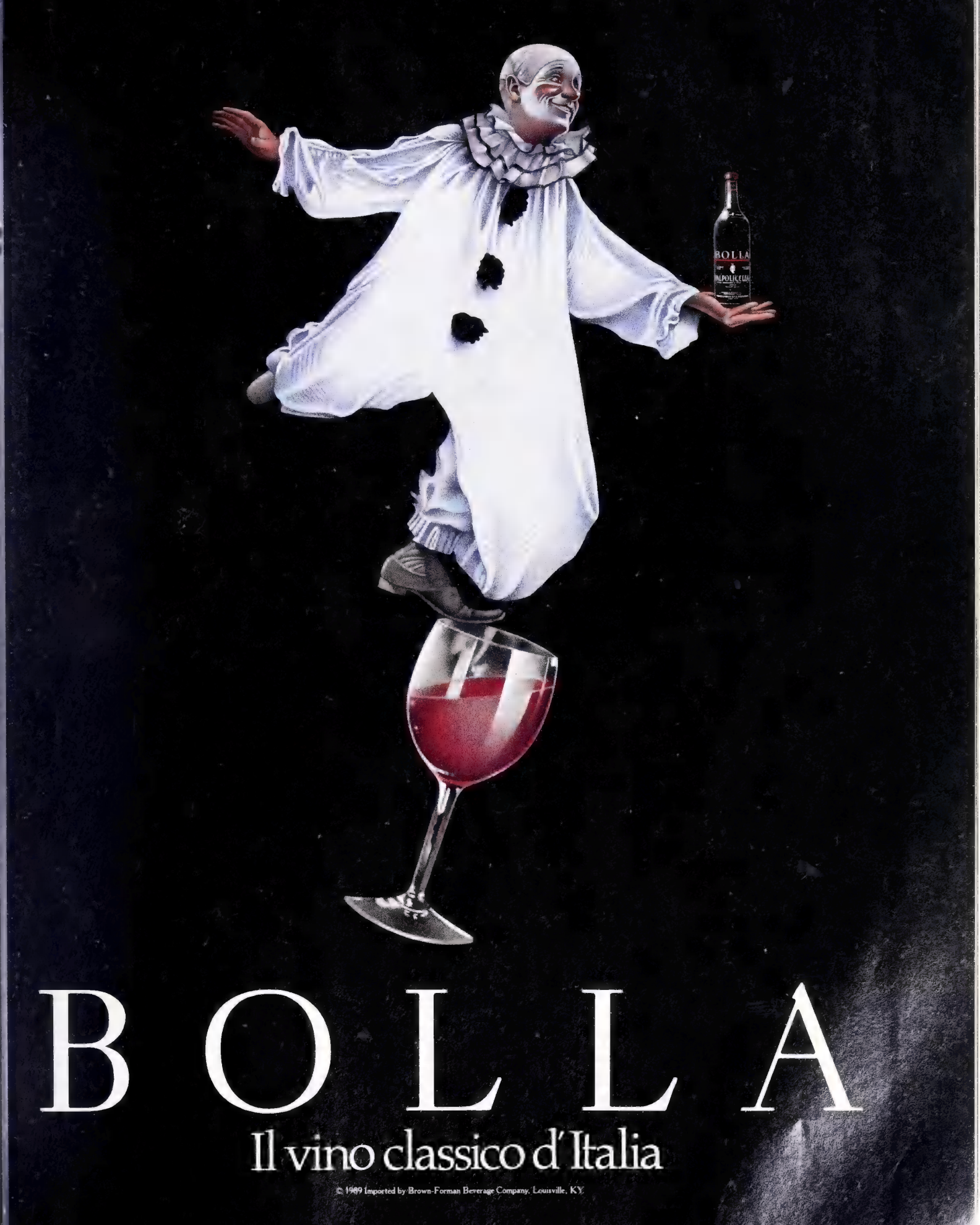


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DECORATOR'S DIARY

AN EYE FOR INTEGRITY

DECORATOR NANCY BRAITHWAITE OF ATLANTA IS KNOWN FOR INTERIORS THAT ARE CLEAN, CLASSIC AND COMPELLING

By MELISSA HARRIS





Nancy Braithwaite (above, left) with her design associate, Joye Hirsch, in the main bedroom of the house pictured on page 86. Above, right: The dining room in that same house.

Once Nancy Braithwaite was known in Atlanta as "the one who does Deanne Levison's windows." Not as in washing windows, but as in designing window displays for Levison's renowned antiques shop on bustling Peachtree Street. Braithwaite's imaginative storefront scenarios—such as lengths of rope pouring from overturned pottery—captured the eye of many a passerby. One big-name Atlanta designer used to swear he'd wreck his car while ogling Braithwaite's handiwork from behind the wheel.

Fortunately no such catastrophe ever came to pass. And Braithwaite, as well as Levison, ascended into the realm of the bigger and better. Today Levison, an Israel Sack consultant, is one of the country's top American antiques dealers, and the interior designer has carved out a strong identity of her own. The women remain close friends and often work together; Braithwaite designed Levison's booth at the prestigious New York Winter Antiques Show for years.

"Functional, comfortable and spare" is how Braithwaite sums up her signature look. In an era of chintz mania and 10-pattern pileups, Braithwaite's clean lines and quiet palettes are a compelling whisper above the din. Chrome yellow is her idea of a rowdy color, and the very thought of sentimental overload gives her the shivers. "So much decorating is overdone and uncomfortable," Braithwaite says. "It is vitally important to know when to stop."

Some designers glory in pattern; some in color. Braithwaite's knack is for purity of line and the impact of texture. Classic Braithwaite means lots of rich neutrals, hardy solid fabrics and bold but timeless shapes that tend to be overscale. She shuns clutter—actual or perceived. Fussiness rankles her. Consequently, the walls and floors of a Braithwaite room frequently go unadorned, although those walls and floors may themselves be beautiful to behold. Wonderful objects, whether antique or newly made, provide the oomph when Braithwaite is orchestrating. In short, Braithwaite rooms set off each object as a gallery does, but the results always feel like a home.

"It's important that each object you use have integrity—not necessarily something expensive, but of good design and quality," she explains. And not too many of them: "If you have one important pin to wear on your dress, you put it where everyone can see it. But if you put on too much jewelry, you've ruined the dress."

Braithwaite's eye for integrity has carried her far beyond her window-dressing days. Aside from offering services and design insights to a solid residential clientele, including some of Atlanta's most visible movers and shakers, she designs industry show rooms, office spaces, private parties and weddings. She has also designed an exhibit of antiques from Georgia for the Atlanta Historical Society.

Braithwaite has an "unbelievable ability to make you see what she wants you to see," says Deanne Levison. "Nancy doesn't let decorating dominate the objects. The objects should dominate, and the background should remain the background.

"She has spent a lot of time learning why this piece is better than that one, why the curve of this leg is better, why this one costs ten times more. She appreciates the fact that the things we deal with are authentically correct, and that's something she honors."

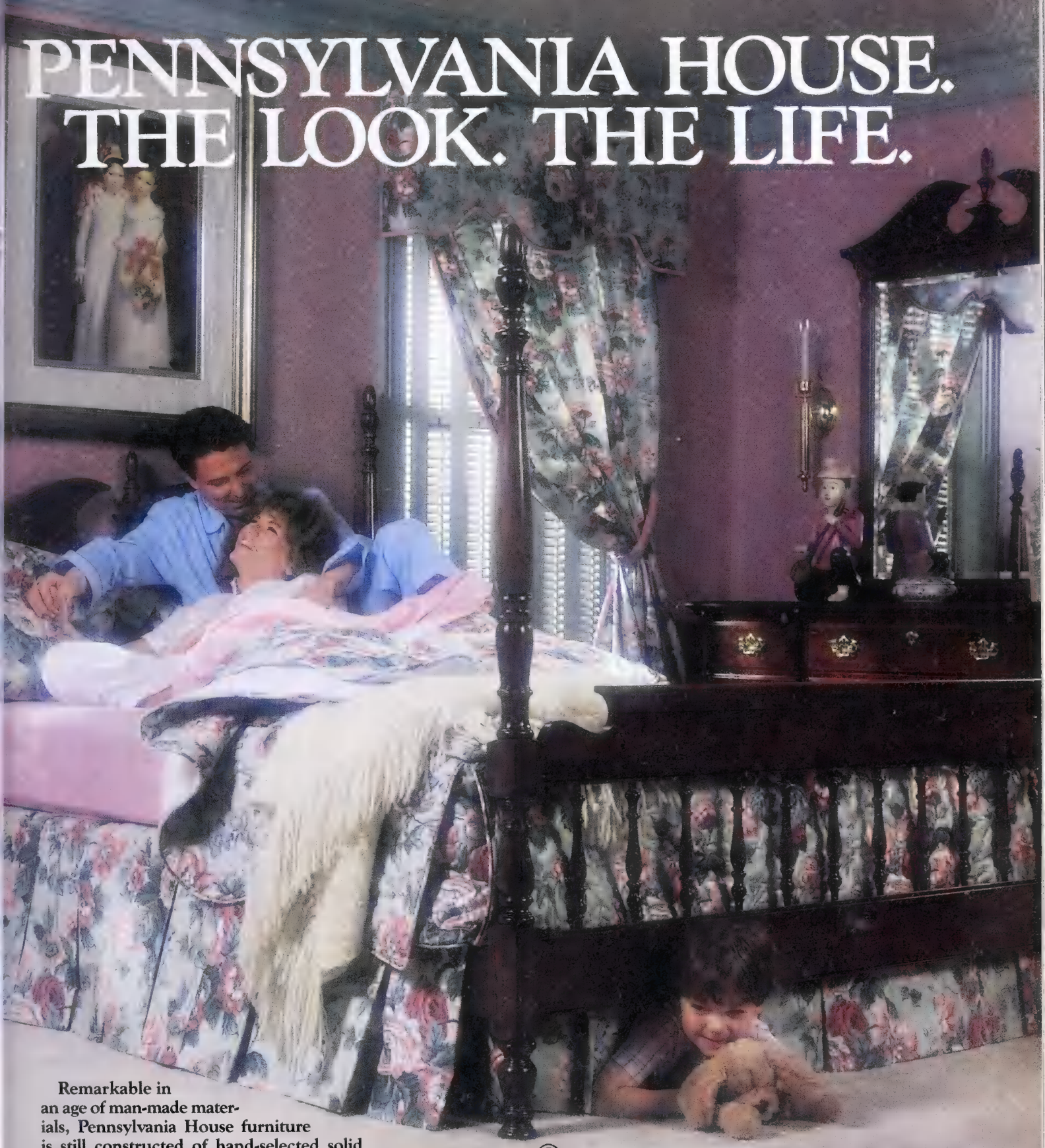
Braithwaite's sense of correctness extends to the architecture, too. Because houses rarely have architectural pedigrees, it is not unusual for her to start by suggesting some improvements to clients.

Floors always top her list of priorities. She often prefers wooden floors for the drama and richness they can impart to rooms, and she experiments with board widths, treatments and patterns. Stone and ceramic tiles figure in her scheme when they can

(Continued on page 36)

JOHN VAUGHN

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Vegetable Cheese Tart

3 eggs, beaten
2 c. half-and-half
2 c. shredded swiss cheese
1 pkg. Knorr Vegetable Soup and Recipe Mix
1 pkg. (10 oz.) frozen spinach, thawed, well drained
1 unbaked (9 inch) pie shell or 1 prebaked (11 inch) tart shell

In a large bowl stir first 5 ingredients until blended. Spoon into pie or tart shell. Bake in 375°F oven 45 minutes or until knife inserted halfway between center and edge comes out clean.

New Potatoes simmered in Bouillon

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Leg of Lamb with Green Peppercorn Sauce

Nothing says Spring like tender leg of lamb. And nothing makes it more memorable than Knorr Pepper Sauce.

Roasted Pepper Dip

Stir 1 package Knorr Tomato with Basil Soup and Recipe Mix, 1 1/2 cups sour cream, 1/2 cup mayonnaise. Stir in 1/2 cup chopped roasted red peppers. Cover; chill 2 hours. Makes 2 1/2 cups.

Asparagus & Artichokes Hollandaise

Brighten up any vegetable with smooth, lemony Knorr Hollandaise Sauce.

Rice Rustico

Prepare Knorr Alfredo Sauce Mix according to package directions. Stir prepared sauce and 2 thinly sliced green onions into 3 cups cooked brown and wild rice or 3 cups cooked white rice. Sprinkle with toasted sliced almonds. Makes 6 servings.



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AN EYE FOR INTEGRITY

Continued from page 32

enhance the room's patina. Braithwaite rarely spoils a beautiful floor with a rug, although she will allow subdued, uniquely textured carpets and sisal matting in areas such as hallways and bedrooms.

Verticality is a crucial component of Braithwaite's style. She strives for the "tall, slim" look of classical architecture. This may entail moving walls, traying ceilings, heightening doorways or adding just the illusion of height with floor-to-ceiling cupboards, columns or other focal points.

Then she tackles details such as windows and trim. Raising window height invites more sunlight into a room, she notes, and full-length windows are always a bonus. Braithwaite insists that each room have a focal point, whether achieved architecturally by a fireplace or scenic window, or decoratively by an art grouping, an important piece or an arresting furniture arrangement. Once the design wrongs have been righted, Braithwaite dons her decorator's cap.

Timelessness is the litmus test Braithwaite applies in decorating decisions. "We avoid what's 'in' like crazy," she says. "By the time you've finished creating '*the* look,' it's out and you're tired of it. We like classic furniture. Not trendy, gimmicky, here-today-gone-tomorrow pieces. Instead of creating a southwestern room, for example, we like to use one or two southwestern pieces."

A favorite Braithwaite strategy for highlighting objects is to remove all decorative pieces from the room and then meticulously reintroduce them one at a time. She's also concerned with interior views—how a room looks when viewed from another room. Doorframes can serve as theatrical devices for creating vignettes out of fine furniture or dramatic artwork.

Because of her ties to Levison and her own expertise in the field, Braithwaite sometimes favors American antiques, including lots of wicker along with the wood. She rounds out her rooms with custom-made pieces. Almost without fail, the scale of the furniture is big. "A lot of times Nancy uses furniture you think will be too big for the room," her business manager, Joye Hirsch, notes. "But if you can squeeze it in the door, it's not too big."

Function and comfort rate as strongly as beauty with Braithwaite. Although her trademark overscale chairs and sofas pack an aesthetic punch, they turn out to be wonderful places to read, nap or otherwise escape. Unlike many other designers, Braithwaite does not worry about camouflaging television sets. Since cabinets designed to hide TVs are usually open anyway, she typically encloses the set in a simple formica frame and accepts its presence.

Not all of Braithwaite's clients are interested in or able to collect top-notch antiques. For that reason, the designer is a big believer in custom work. "If it doesn't exist, Nancy will have it custom made," Hirsch says, "and she loves doing that." Papier-mâché trays on new lacquered stands become coffee tables. Tea tins and hand-thrown pots are reincarnated as lamps. French floor tiles are transformed into tabletops.

Braithwaite draws heavily on texture to provide continuity throughout a house. Not only does she dish up lots of real texture in the form of baskets, throws and other surfaces, but she also likes the subtle texture given to rooms by special finishes on walls, floors and furniture. "Old and cruddy," Hirsch calls the look. "Patina," Braithwaite corrects her.

Neutrals, ranging from luxurious ivories to taupes to deep charcoal grays, are Braithwaite's first love. Occasionally she'll inject an accent such as a fiery-red paper sculpture, but traditionally she's limited herself to no more than one or two colors, leaving shapes, textures and antiques to glory in the limelight. Spaces that require historical accuracy are sometimes the exception to her two-color rule.

Fabrics are uncomplicated, too. "I love plain linen and plain cotton," Braithwaite says. "I like to mix them with more expensive fabrics and put the expensive fabrics in the focal areas." She is stingy with pattern, because "it confuses the eye." The little pattern she does use includes historically correct prints, such as toile de Jouy, or an old-fashioned chintz that looks as if it's been in the house for years.

In addition to the new pastels creeping into Braithwaite's swatch stacks, she's playing with bolder fabrics like burlap. Her upholstery materials feel as big and sturdy as the pieces they cover, but there is an unmistakable softening and loosening up showing through in her latest work.

"I almost always try to do what is not expected," Braithwaite says. "For example, I'd hardly ever hang a picture over a fireplace." But she might lean a framed picture against a bookshelf or wall. Or stack logs tepee-style in a fireplace. Or place a painted Baltimore-style child's chair before the fireplace in an otherwise formal living room.

Rarely does she choose exotic plants and flowers, preferring big bunches of a single species such as spray roses or Queen Anne's lace—arrangements that look as if they came from someone's garden.

Ventures Levison, who understands how clients vary, "Nancy is not for everybody. You've got to be pretty sophisticated to understand what she does." ■

Melissa Harris is a freelance writer and a senior writer at Atlanta Magazine.

Jessica

by Connie Walser Derek



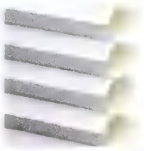
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TRAVEL

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BIKING AROUND PUGET SOUND THROUGH OLD FARMS, SEASIDE TOWNS AND HISTORIC VILLAGES BRIMMING WITH VICTORIANA

By KATHRYN STECHERT BLACK





Riders stop to rest their legs and feast their eyes on the Pacific Coast (above). On "supported" bicycle tours, all details are organized and carried out by the tour sponsors; a van with food, water and repair tools follows the bikers. With this kind of pampering you can absorb the scenery (right) while riding at your own pace.

From the beginning it was clear to all of us that bicycle touring would make conventional travel hard to go back to. In our helmets and bicycle shoes, we looked and felt like adventurers, not tourists. Our conspicuous, cheery group, taking part in Bicycle Adventures' tour of the Puget Sound, provoked smiles and waves from passersby. Everyone we talked to on our tour of Port Townsend, Whidbey Island, the San Juan Islands and Victoria, B.C., wanted to know how far we had gone and where we were headed.

Our group of six women and two men—strangers at the start—had arrived early one afternoon at the Seattle airport. We were met by a big silver-gray van with rooftop bicycle rack that would go along with us—loaded with food, water and repair tools—every mile of the trip. "Supported" bike tours like ours are becoming more and more popular in the United States and Europe (some even go to the Far East), and they range from luxurious trips with an emphasis on top-notch accommodations and five-star restaurants to mountain bike trips on which travelers camp out at night. Our trip was in the middle range of creature comforts.

Our first ride of the eight-day trip was a late-afternoon jaunt to test the bikes provided for us. As we pedaled down the wide streets of Port Townsend, past gardens landscaped a hundred years ago and dressed with picket fences and latticed arbors, residents waved to us from porches and yards. We pedaled past the magnificent, renowned Starrett House, built in 1889 and loaded with painted filigree. Next to it was a tiny Christmas-tree–green bungalow with a bright red door and window boxes. Its neighbor was a grand gray-blue Italianate villa topped with a widow's walk. Cottages and mansions were everywhere, and it appeared that each had a million-dollar view of Puget Sound and the distant peaks of Mount Baker and Mount Rainier.

Pedaling around this picturesque northwest town, we saw Victorian detail everywhere: decorative trusses and cornices, finials, spindlework, friezes, columns, and towers with conical roofs. Port Townsend, a boomtown that went bust in the 1890s when the railroad terminated elsewhere and dashed its hopes of becoming a major West Coast port, has been blessed with decades of loving restoration. Its abundant Victorian architecture glows again.

The Ravenscroft Inn, which was our home for two nights, fits in comfortably with its imposing historical neighbors although it is nearly new. Built in the Charleston single-house style, it has piazzas running the length on two stories, the perfect place for watching the sun rise over the water.

After breakfast on the first day, served in front of the inn's blazing fire, we cycled 25 miles down the peninsula from Port Townsend, across two bridges and islands to the Fort Flagler State Park. From there we could look back across the water to Port Townsend perched on low bluffs rising from Puget Sound. We could see big redbrick buildings from the late 1800s lining the main street at the water's edge and, up the hill, the ornate 1892 courthouse with its 124-foot clock tower, which stands as a landmark to mariners.

As she did each day, Sharon Trimble, our guide, sped ahead in the van to set up a picnic. This day she spread a proverbial groaning-board lunch with Black Forest ham, smoked turkey breast, assorted breads, fresh fruit, cookies and boiling hot water for tea in Fort Flagler State Park.

We were not responsible for any detail of

(Continued on page 42)

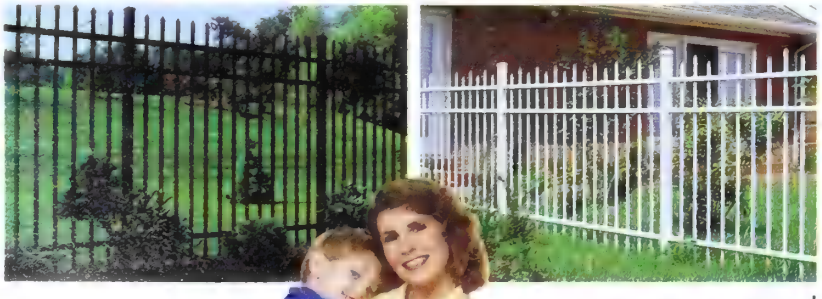
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HEAVEN ON WHEELS

Continued from page 41

planning or operating the trip. Our only task was to pedal down smooth country roads, past breathtaking ocean views into historic forts and villages, following well-mapped directions. Ferry schedules, lunch stops, bicycle routes, inns—everything had been worked out in advance by Bicycle Adventures, and the only gear we carried was snack food and a spare inner tube.

Ferry boats, which link the evergreen archipelago of the San Juan Islands to Canada and the state of Washington, imposed the only deadlines. Starting at Port Townsend on the Olympic Peninsula, we made a loop with ferries, continuing on to Whidbey Island, San Juan and the Orcas Islands, then to Canada's Vancouver Island and back to the Olympic Peninsula.

Though Port Townsend, our first stop, was the most concentrated and spectacular of the Victorian towns we visited, we came to count on turn-of-the-century charm. Every day's ride took us through historic villages, past long-established farms and manicured seaside settlements.

Seeing the countryside from the seat of a bike rather than through a car windshield, I was able to study my surroundings. Gliding past dairy farms and woodlands on Whidbey Island, I spotted a giant weathered barn in an untended field. I had time to notice that the design was unmistakably Dutch, and to think about the late-19th-century Dutch immigrants from the Midwest who had helped settle this island. By day three of the tour, I had already decided there was no better way to travel than at a leisurely 10 miles per hour, with salt air in my lungs.

I hadn't started out quite so sanguine. I had looked forward to the sights, and I was eager to challenge my muscles. But I wondered whom I would be spending the week with and how much togetherness would be required. And I wondered whether everyone else would be an aerobic wonder.

When our group—from San Francisco, New Jersey, Oregon, New York, Chicago and Denver—gathered at the Seattle airport, I noticed that everyone looked fit, but I was comforted to find that most of the others spent their days behind a desk just as I did.

Although some people in the group were experienced and energetic cyclists, no one was unduly competitive and I felt no pressure to perform.

By the second night any fears I might have had about spending a week with strangers had vanished. Our dinner conversation was lively and interesting. By night four we were telling family jokes and planning our next vacation together. In a self-congratulatory way, we agreed it was no wonder we all

(Continued on page 44)

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HEAVEN ON WHEELS

Continued from page 42

got along. We were the kind of people who would choose a cycling vacation: easygoing folks with an adventurous spirit, no fussbudgets afraid of breaking a sweat.

That didn't mean, of course, that some of us weren't accustomed to city comforts and standards. When Sharon was briefing us on one day's ride, she pointed out an optional trip up Mount Constitution on Orcas Island. "It's about two thousand four hundred feet," she said. Then one of the Chicagoans asked, "Could you tell us how many stories high that would be, so we could put it in perspective?" I know a kindred spirit when I see one, and there she was. When it came time to take the turnoff for Mount Constitution, that city kid and I pedaled right on by so as to have plenty of time to explore the crafts shops in the next town.

Though all the islands draw artists and craftsmen, we did most of our crafts shopping on Orcas, stopping at Orcas Island Pottery, down a dirt road at the water's edge, where functional stoneware and porcelain have been sold since World War II.

After buying a heavy teal-colored platter glazed in finger-paint strokes, I discovered yet another advantage to having Sharon and the van along: I could deposit my purchases with her and pedal away parcel-free with an alert eye for more studios. And we found them: Glassblowers, silkscreeners, weavers, potters and painters populate the rural island and hang out shingles.

Midway through the week we pedaled the length of San Juan Island to explore Roche Harbor, developed around lime quarries in the mid- to late-1800s. Today, hidden in a protected cove, the hamlet is a low-key resort anchored by the richly ornamented Victorian Hotel de Haro.

From there we cycled back to Friday Harbor, our headquarters on San Juan Island. Isolated by water and attitude as are most of the other island towns, Friday Harbor is satisfyingly weathered, showing just enough chipped paint to indicate that it is a place for real people instead of a postcard-perfect tourist destination.

At the end of our trip we ferried through Canadian waters to Sidney on Vancouver Island. Passing through customs on our bikes, we pedaled along country roads past white picket fences and waterside cottages reminiscent of those in the Cotswolds. Our destination was the famous Butchart Gardens, a 50-acre showplace that has been drawing visitors for more than 80 years. Perhaps nowhere else in North America is the British passion for gardening expressed as heartily. A highlight of the week was gliding into those glorious gardens to join Sharon, who had spread our customary picnic in front of a tall stand of pampas grass, cosmos and marigolds.

Traveling by bicycle left me feeling I had truly experienced the places we visited. I know the road and the smells, have felt damp early mornings, paid attention to road signs and landmarks, gotten myself lost and found again, and become convinced there is no better way to travel than on two wheels—as long as the support van is close behind. ■

Kathryn Stechert Black writes a travel column for Better Homes and Gardens. *Her last article for HB was* "The Craft Experience" *(May 1989).*

Following is a sampling of companies that offer bike trips here and abroad. Prices, which range widely, usually include overnight accommodations, at least two meals a day, guides and van support. ● **Bicycle Adventures** (PO Box 7875, Olympia, WA 98507; 206–786–0989) specializes in trips in the Pacific Northwest. ● **Butterfield & Robinson** (70 Bond St., Suite 300, Toronto, Ontario, Canada M5B 1X3; 800–387–1147, 800–268–8415 in Canada) is known for its luxury tours of Europe. ● **Backroads Bicycle Touring** (1516 Fifth St., Berkeley, CA 94710-1713; 415–527–1555 or 800–533–2573) offers a wide selection of trips in the western U.S. plus foreign destinations. ● **Vermont Bicycle Touring** (PO Box 711-PX, Bristol, VT 05443; 802–453–4811), founded in 1972 and a pioneer in the guided-cycle-tours industry, has trips in Vermont, New York, California, England, Hawaii and New Zealand. ● **Vermont Country Cyclers/Four Seasons Cycling** (PO Box 145, Waterbury Center, VT 05677-0145; reservations: 802–244–8751) specializes in trips in the Middle Atlantic and Eastern Seaboard states. Its parent company recently added **Travent International** (802–244–5135), which runs cycling tours in the Caribbean and Europe.

You can also get help planning a trip at no charge by using travel agents who specialize in bicycle and adventure travel. Two to try are ● **Cycle Tours**, a division of International Travel (7662 Hickman Rd., Des Moines, IA 50322; 800–322–0012, 800–262–8687 in Iowa), and ● **All Adventure Travel** (PO Box 4307, Boulder, CO 80306; 800–537–4025).

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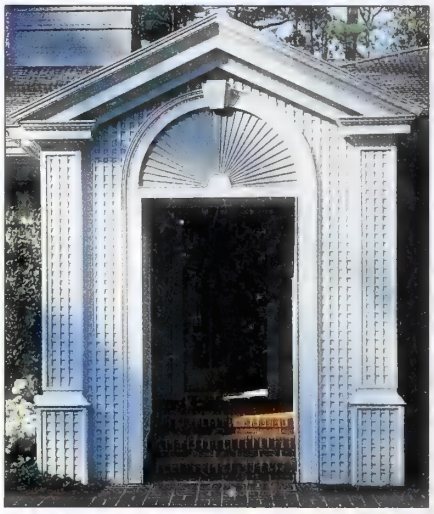
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A HOUSE MAY LOOK BAD AT FIRST SIGHT, BUT SOMETIMES BENEATH LAYERS OF WRONG-HEADED "IMPROVEMENTS" LIES A WONDERFUL CHARMER WAITING TO BE RESTORED





This 50s ranch house (below) wasn't just botched but banal when Atlanta designer Nancy Braithwaite asked architect Norman Davenport for help in redoing it. They replaced windows and doors, rearranged rooms, enlivened the facade with classically proportioned portico (right). For more on Braithwaite, see Decorator's Diary.

By HUGH HOWARD

The disguise was a good one: Few who saw the homely little house in Englewood, N.J., could have guessed how it once appeared—or how handsome it would soon look again. The problem was a familiar one. In the 80 or so years of its existence, the house on Jane Street had seen many well-intentioned but wrong-headed remodelings. The dining room was no longer beside the kitchen. The clapboard and other exterior detailing were obscured by drab cementboard shingles. Simulated-wood paneling, vinyl tile, layers of paint, and other do-it-yourself applications obscured countless interior details.

Marjorie Anderson, a book-publishing art director, and Richard Bennett, an architect with the firm Loeffler, Johansen, Bennett, bought the little house and carefully undid all the harm done to it over the preceding decades. Anderson and Bennett weren't interested in a slavish, inch-by-inch restoration; the 1906 house had always been a modest dwelling. Yet the story is an almost perfect paradigm for the intrepid homeowner who perceives an opportunity beneath all those later layers.

Undoing What's Been Done

If you are determined, as Anderson and Bennett were, to undo the harm done to a house by too many remodelings, try to follow these guidelines.

- **Discern the chronology.** Just because it looks bad, don't assume everything in sight is bad or is a later addition. Houses are sculptural essays that always reflect changes made by the people who have lived in them. Understand that five minutes after you move into a house, you've changed it by your very presence—so 5 or 25 years later, thousands of things are different.

Before starting any program of renovation or restoration, do a top-to-bottom study of the house as a whole. Try to learn what happened, in what sequence and why. A second street entrance may mean an attorney once practiced at home; a bedroom over the garage may mean Granny lived there.

- **Find the finest work.** This is a corollary to the first rule. It isn't an issue of *when* but a matter of *how well*. There is nothing sacrosanct about the oldest parts of a house unless they are extremely well crafted or made of superior materials. Most likely, some aspects of different remodelings at different stages will be worth saving.
- **Remove what doesn't belong.** Call it the "removal rule" if you wish, but it is usually a good one to follow when approaching an extensively remodeled older house. Once you have distinguished the good-quality work from the bad, you can make some decisions about what has to be saved and what can be shipped off to the landfill.
- Don't repeat mistakes of the past. You are eager to obliterate that ill-conceived, second-rate renovation the last owner did, right? Don't forget that bad renovations generally fit into two categories: those perpetrated by people whose primary concern is saving money and those done by people with blinders on—homeowners who never consider the overall impact of the changes they want. Make sure you don't fall victim to some of the same thinking.

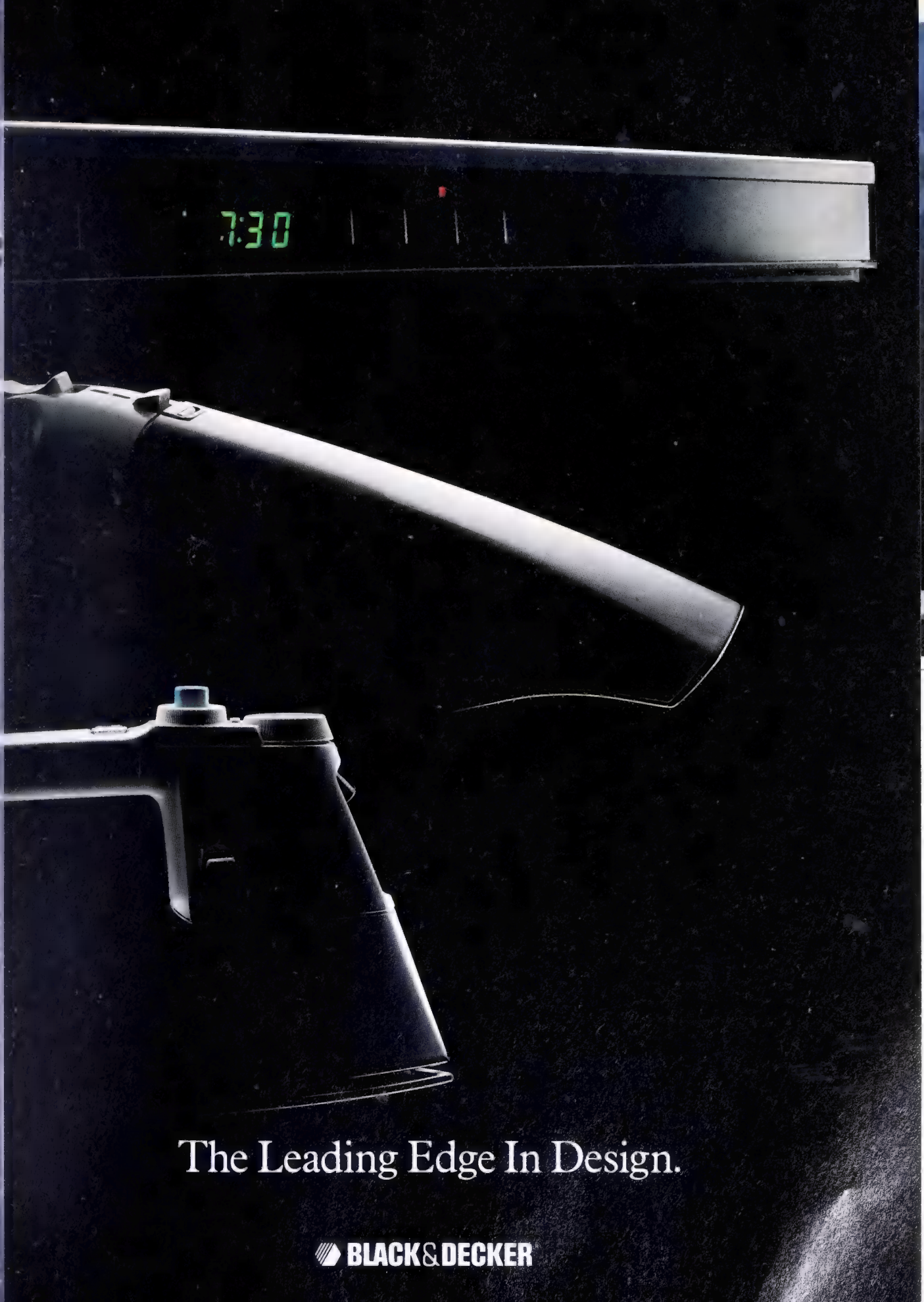
The misplaced-thrift category includes renovations in which second-rate materials are used or the owners—whether skilled or not—insist on doing the work themselves. Using the most costly materials doesn't guarantee success, of course; on the other hand, second-rate goods and an untrained eye usually do produce a shoddy result. When buying materials or labor, consider what seeming savings can mean later.

Blindered thinking is a matter of ignorance: Making changes that don't suit the existing house is another route to an unsatis-

(Continued on page 51)

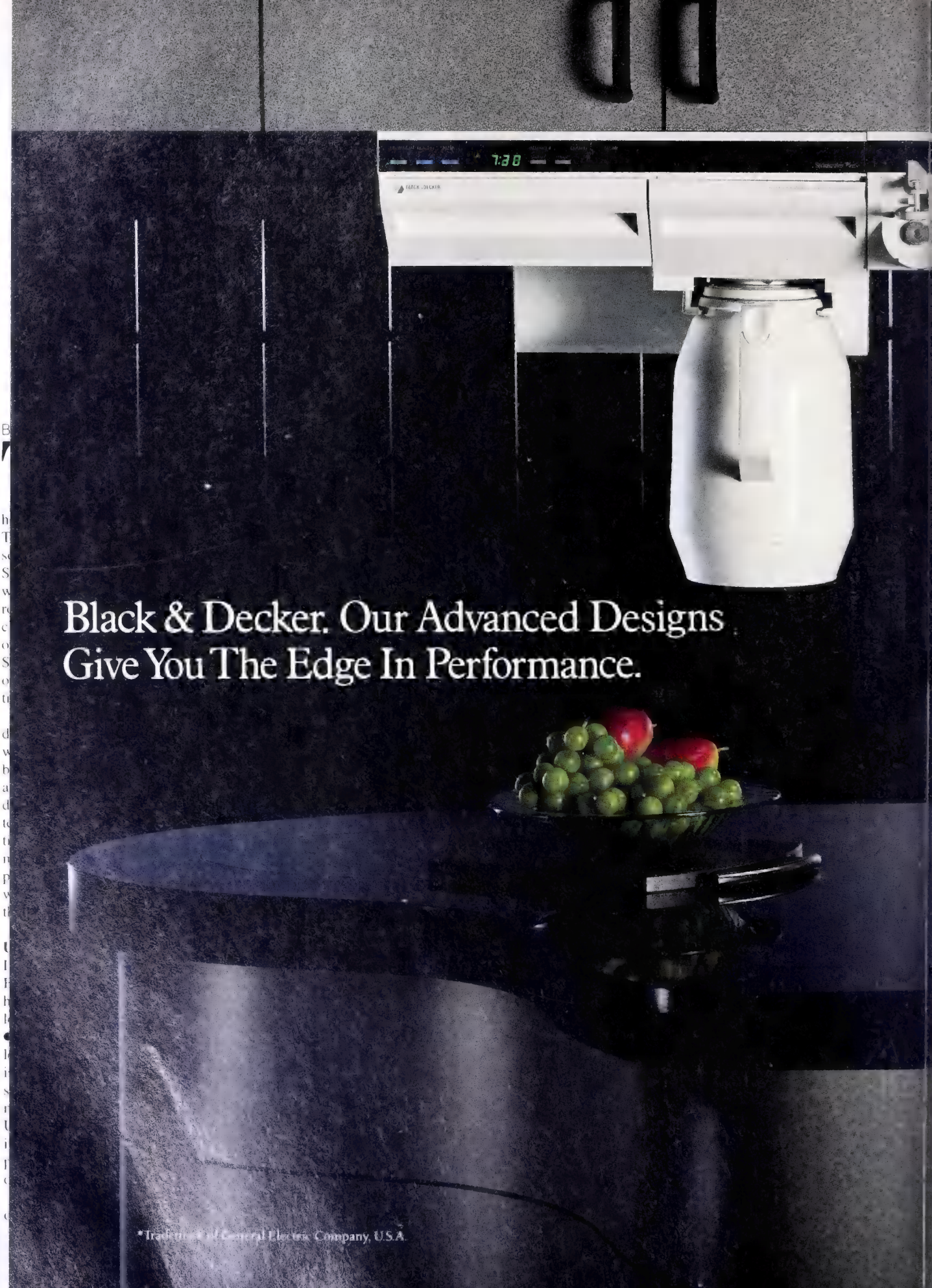
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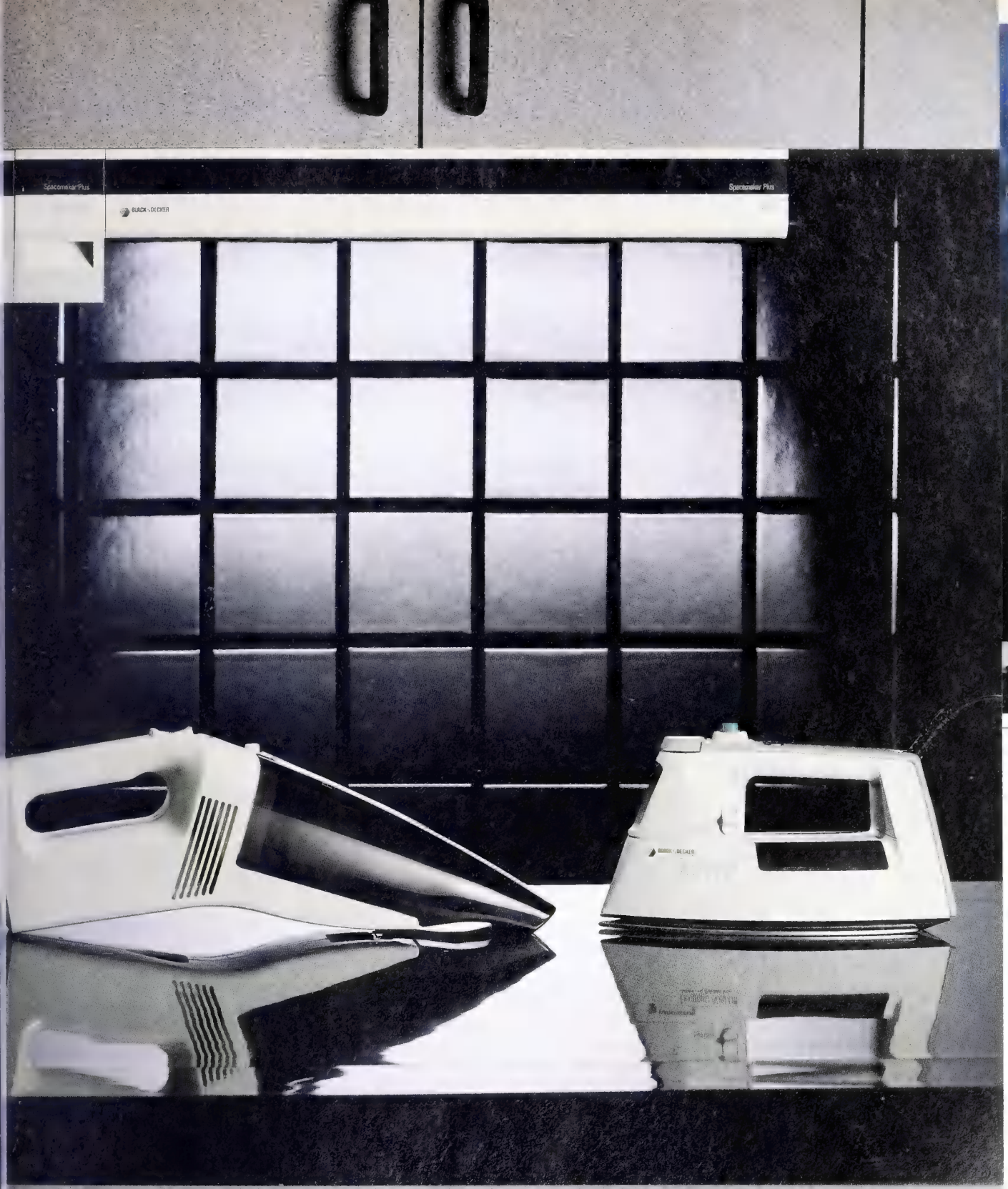
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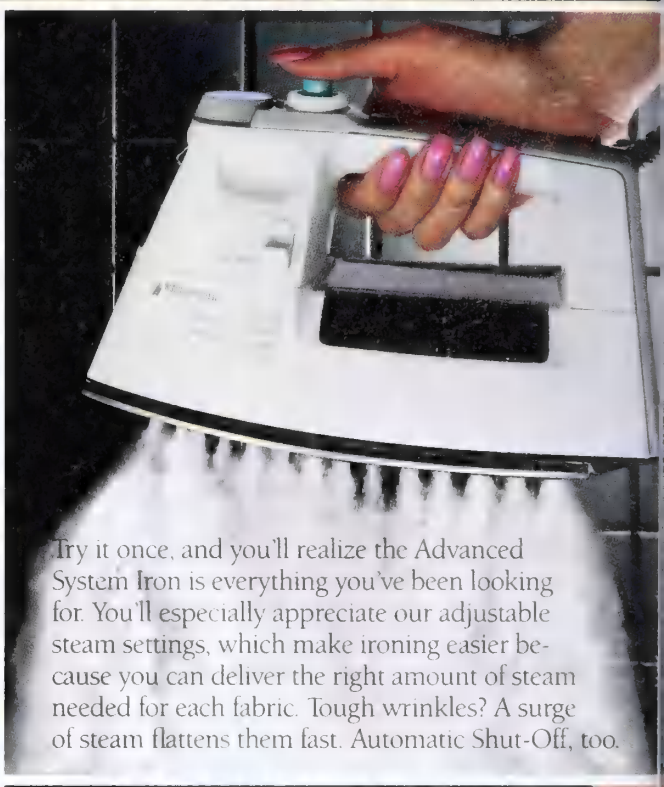
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WAKING A SLEEPING BEAUTY

Continued from page 46

factory result. What you do to your house should suit its shape and character. Working with materials or proportions unsuitable to what is there may undermine what you are trying to do.

- **Make it suit your style.** Don't minimize what you need and want. Consider carefully what you have to undo, but make sure your needs are met, too.

Home-Buying Caveats

If you are buying an extensively remodeled house and expect to return it to a semblance of its former quality, beware. Not every house can, at reasonable cost, be stripped and refitted. Inspect the house thoroughly before writing that binder check.

Look at the original details. If the house is more than 50 years old, it almost certainly has some original details of quality. Perhaps it is the banister. Or a cornice in the dining room. Or fine millwork, such as doors, windows or kitchen cabinets.

However, if the moldings are all small and lacking in profile; if the doors are all unpaneled veneer; if replacement windows are arranged in a strange, asymmetrical pattern and clash with the geometry of the house; if the kitchen cabinets are of some characterless plastic finish with hardware best suited to the era of Beaver Cleaver, then the chances are that much—perhaps too much—remodeling has been done and all the original good detail has vanished.

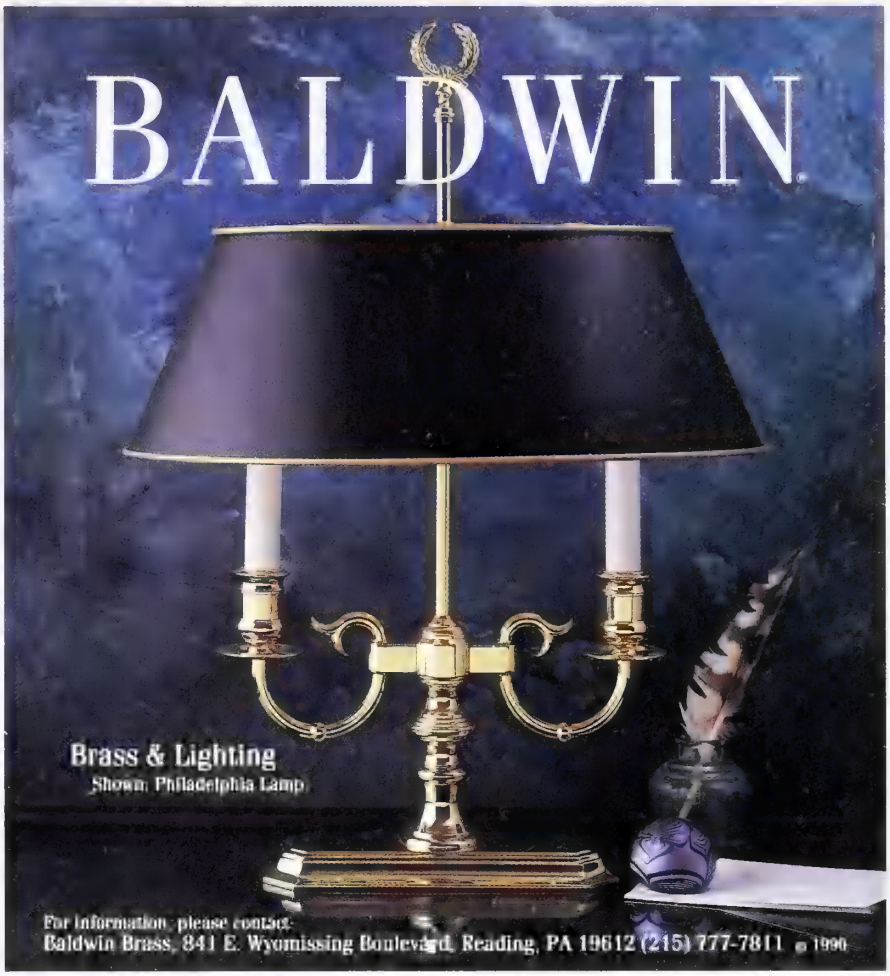
More often, as was the case with the Anderson-Bennett house, almost everything is still there but buried under an accretion of layers. But if the best of the original detail is gone, think twice about your purchase.

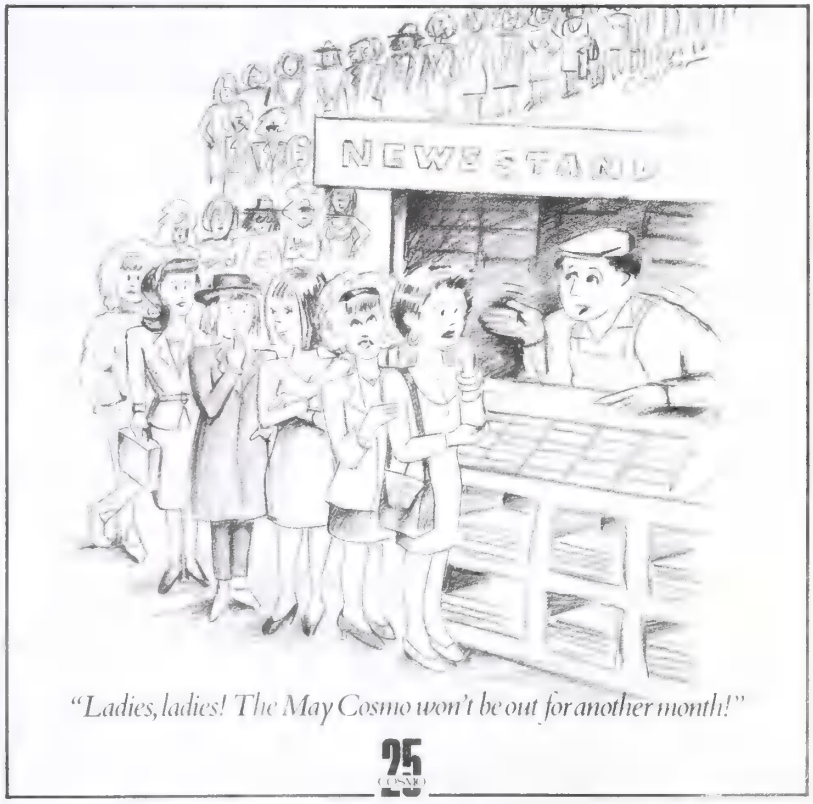
Remember as you look that sometimes what you are looking for is right under your nose. Anderson and Bennett found the original brick hearth buried in the kitchen, and the original bathroom sink, complete with its (working) faucets, in the backyard. It was standing on its very own pedestal, the most popular birdbath in the neighborhood.

Discoveries to Be Made

- **The exterior.** "Studying the house, we had a really strong indication of what it could look like," says Richard Bennett. "But still, I took the shingles off with trepidation." He uncovered good news: The siding beneath it was in remarkably good condition. "Apparently it was saved by its cementboard shell for about forty years." The original siding was also a good deal more intricate than the couple had realized: There were corner boards, trimwork including a range of decorative shingle patterns on

(Continued on page 54)





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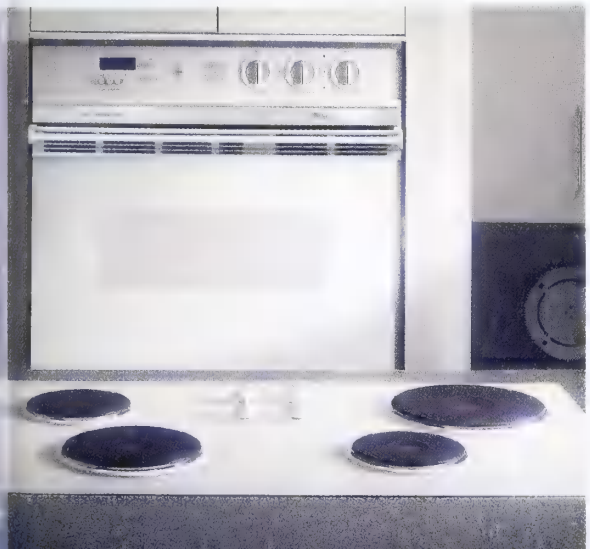
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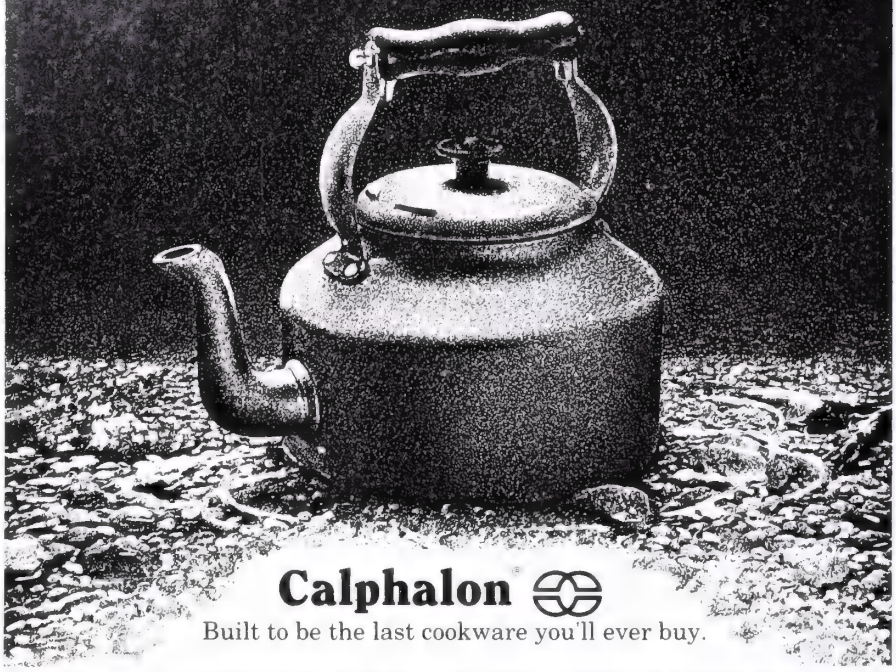
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Continued from page 51

the gables and bays, and clapboards on the other wall surfaces. As Bennett observes, "The house looked a hundred percent different—it suddenly had scale and detail."

● **The kitchen.** Inside there were other finds as Anderson and Bennett sought to eliminate the residue of intervening remodelings. Wanting to reconnect the kitchen to the dining room, they probed the connecting wall and uncovered an old doorway. Bennett also found the original archway between the living and dining rooms, its framing complete, buried beneath later wallboard.

On another wall, the remains of a brick hearth were found. Bennett and Anderson discovered crumbling bricks and mortar behind fake wood paneling, once part of a serviceable chimney for a wood cookstove. Together with beaded wainscoting and other trim, the restoration of the brick hearth gave the kitchen a period touch.

● **The finishes.** Elsewhere in the house, as many as four layers of flooring, vinyl tile and other coverings were removed. "The living room was the worst job," says Anderson. "The vinyl tile was glued directly to the floors. To avoid gouging these floors, we used a propane torch and a scraper. It took weeks." Yet the result was worthwhile. Underneath were handsome pine floors that had a dark, mellow color when sanded. Beneath thick yellow paint, the staircase, with its beautiful oak baluster and newel posts, was found to have an enduring elegance.

Lighting changes, too, made a significant difference: The fluorescent fixtures in the kitchen were removed and replaced with recessed lights. Throughout the house, period-style fixtures, bought new and at salvage, were also installed.

● **Other discoveries.** The owners made their principal structural change upstairs, cutting into the attic to add a cathedral ceiling in the bedroom. "The old master bedroom had a claustrophobic feeling," says Bennett, pointing out the eave walls on two sides of the room. They redid the bath, too, removing vinyl floor covering and the plastic shower enclosure. They even restored the garage, having found it was a Sears, Roebuck kit building with a plaque on the door that included the Sears catalog number.

One day they found a handful of Indianhead pennies on top of a girder in the cellar, a reminder of earlier lives lived in the house. This, no doubt, was back before any major renovations had even been contemplated. ■

Hugh Howard is a freelance writer and the author of How Old Is This House? *(Farrar, Straus & Giroux, 1989). His next book is* The House Detective.

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GARDEN GUIDE

Replace a lawn with a meadow that rarely needs mowing and gives you wildflowers in bloom from spring to fall



By KEN DRUSE

If you take seed-mix packages at face value, you might think there's nothing to growing a meadow. Products named "Meadow-in-a-Can," "Scatter 'n Grow" and "Ready, Shake, Grow" make meadow growing seem easy. A meadow garden actually may be the easiest type of "flower garden" to create, and it does require less time to maintain than a lawn. But if you've ever sprinkled seeds on the ground in hopes of having a field of blooming wildflowers, you know how futile such efforts can be. Establishing a meadow planting takes diligence, but once done, it *will* get by with little care: occasional watering and one annual mowing.

A meadow is a field left to grow naturally—as wildflowers, hay or tall grass. In nature, a meadow is a forest's first step in appropriating open land. After the seeds of grasses and "forbs" (nongrass herbaceous plants) take hold, tree and shrub seedlings grow up through them, shading out the smaller plants. Eventually a woodland appears. To halt this process you have to mow the meadow or pull out the woody plants.

You don't need a huge backyard to have a meadow. It can be 10 feet square, contained perhaps by a simple mowed border or a split-rail fence. I've also seen front yards converted from lawn to meadow, but this can be troublesome: some neighbors may object, and many townships have ordinances limiting grass height. Check local restrictions and make sure to share your plans with people on the block.

Sowing a meadow is a lot like starting a lawn. When buying a prepackaged seed mix, be sure to read the label. There are blends created for every climate and soil condition in the country. A good mix will cost about $8 an ounce, enough seed for 250 square feet.

Make sure the blend you buy includes annuals as well as perennials. The reason: Perennials can take up to three years to bloom—and to become established enough to crowd out unwanted plants. Annuals, on the other hand, will bloom the first year, and many reseed in place to bloom year after year. No matter what blend you buy, I recommend enriching it with more annuals—California poppies, corn poppies, bachelor buttons, cosmos and calliopsis—so you have a substantial display from the outset.

Be aware that although some prepackaged mixes contain inert seed-hull filler for easier spreading, others contain up to 90 percent grass seed—a cheap way to extend expensive seed. You may design a field of flowers but end up with a two-foot-tall lawn.

Prepare your site as you would for a new lawn. The ground must be turned over, or at least scratched so it is open to accept the seeds. If you have time before planting, water the ground to encourage weed seeds to germinate. When seedlings sprout, turn the soil over or rake them out.

Before sowing your meadow, test the soil's acid content (use a soil-testing kit from the garden center); add ground limestone as needed, following package directions. Broadcast the seeds by using a lawn-seed spreader or by casting them evenly over the open ground. Rake, then water. Keep the soil wet until seeds germinate and plants are at least two inches tall.

Many homeowners mow their meadows in autumn, right after the first frost. But I like the look of the brown, gold and tan plants swaying in the breeze. My choice would be to mow in spring, before new plants emerge. A heavy-duty power mower, which you can rent, may be needed. Whenever you mow, consider cutting a path through the meadow to give you continual access to the wildflowers—to pick for indoor decoration or just to enjoy in nature. ■

KEN DRUSE

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ENGLISH COUNTRY WEST

Authentic Tudor architecture meets 20th-century kitchen amenities when a California couple transports and reconstructs an English farmhouse from the 1500s ►



Old oak beams and leaded windows mix with new appliances and cabinets stained to look old

The wooded hills of Montecito, Calif., are hardly the place one would expect to find a 16th-century English farmhouse. But this Santa Barbara suburb is precisely where Anglophiles Bob and Shirley Jansen have reconstructed—brick by brick, timber by timber—an authentic Elizabethan home.

The couple's primary goal has been to be true to the house in both architecture and furnishings. But as enamored as the Jansens were with the c. 1590 farmhouse, they are also practical people. Sixteenth-century hearth cooking did not tempt them; their newly built open and efficient kitchen is a present-day cook's ideal although it retains the antique charm of the original building.

"The house made a lot of the choices for us," Shirley Jansen explains. "A sleek modern kitchen, for example, would have looked silly. But we wanted a kitchen that worked." And work it does. A huge stove adjoins a pair of ovens. A center island, complete with sink, is big enough to seat four for an informal meal. Yet nothing looks out of place: Cupboards are stained a rich brown oak hue to go with the patinaed tables and chairs, dark floors and beams. The new ovens are set in time-worn bricks. A massive fireplace, reminiscent of the original, offers warmth on cool evenings.

Some antiques take on new roles in this modern kitchen. English copper milk cans, for example, were bought by Shirley on a [illegible]. Now I don't know what people do without them," she says. "I use them for seating, as stepladders for the [illegible] cupboards and as end tables."

Convenience was a priority for the Jansens when designing the kitchen (right). All the working elements—counters, stove, sink and island—are only a few steps apart. The island doubles as workspace and kitchen table. On backsplash, tiles hand-painted by Judy Fischer resemble antique Dutch delft.



FOR MO[illegible] SEE PRODUCT INFORMATION

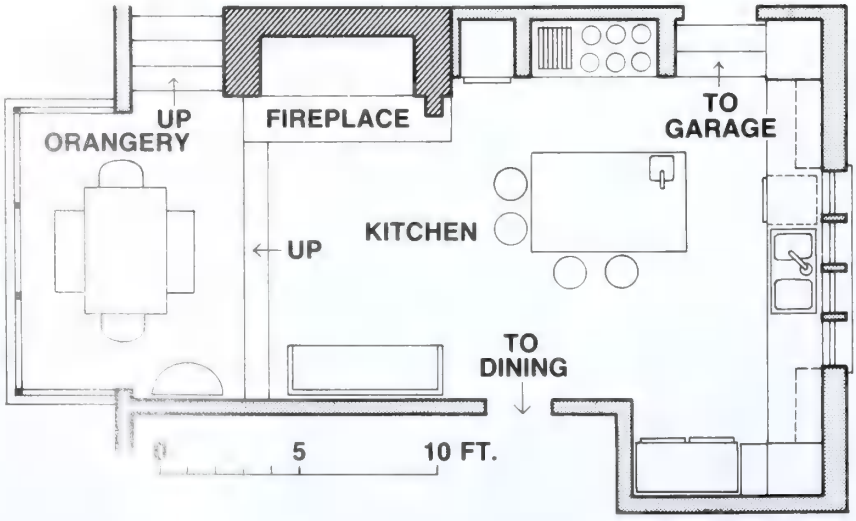






A mix of English antiques helps give the new space authenticity. Woven armchairs from Orkney Island offer fireplace seating; a wooden swan from a British pub stands guard. The birdcage, unearthed at a house sale, is an American touch, and is said to be a copy of a midwestern courthouse. Orkney chairs, Albion Antiques & Gardens. ►





The Jansens planned a kitchen that was spacious yet cozy (see floor plan, left). The noncooking areas are filled with genuine antiques (above, left and right) or old wood reproductions. For ornamentation, the couple, who are fond of animals, chose a plaster stag's head instead of the real thing.

FOR MORE DETAILS, SEE PRODUCT INFORMA



"We're kitchen dwellers," says Shirley Jansen. "We always wind up here"

The idea for the airy glass-enclosed extension called the "orangery" came from a stack of old factory windows the Jansens found in Somerset. The transported windows look out toward mountains and, with their delicate veining, provide a welcome contrast to the heavy dark furniture and beams. Not surprisingly, the space is a favorite for dining. "It's wonderful to sit in there and listen to the rain on the roof," says Shirley.

Though the Jansens had the architectural reconstruction planned and had a good knowledge of English antiques, they still needed someone to pull it all together. The task fell to Santa Barbara interior designer Ann James. Explains Shirley: "It's easy for a house with all this dark wood and brick to become dreary and fusty. That was Ann's job—to keep the fusties away." In the kitchen, admits Ann, it was an easy task. "The orangery cried out for big chairs and a table. A settle was natural against the one wall, and blue and white were the obvious fabric choices because of Shirley's transferware collection." Once the decorator had identified their needs, the Jansens set off for England to look for pieces of furniture to suit Ann's suggestions.

In Yorkshire, they discovered 19th-century Windsor chairs for the orangery. The chairs had just enough height and weight to hold their own in the large, open space. A gateleg table with a Biblical tale carved in the top made an ideal side table. When just the right piece couldn't be found, the Jansens had it made in England from their own leftover original roof timbers. The big table, for example, is new, but was made from the old wood. The rack above the 18th century settle is also newly crafted. The rack, typical of antique English examples, displays Shirley's collection of antique British transferware. ■

Editor BEVERLY McGUIRE
Writer RHODA JAFFIN MURPHY
Photographer ELYSE LEWIN



COUNTRY KITCHEN, HOUSEHOLD HUB

On a Connecticut hilltop a serious cook's hardworking kitchen has a light European touch

Susan Scott is a practical romantic and her kitchen combines the same qualities. Not just another pretty face, this kitchen cooks equally well for 4 or 104. Its smart black-and-white looks are softened by things its owner loves as much as good food: collections and plants. Everett Brown, the principal of the design team who helped her, says, "Flowers, vegetables and Susan fill the room with color."

Several years ago Susan Scott and her husband, Jim, built their dream house on a hundred and eighty acres atop a hill in Connecticut. "The house," Brown says, "is light and pretty but it's easy to use and maintain." The Scotts' inviting kitchen possesses this same versatility. It is a hardworking space with great charm. The Scotts love to give grand parties centered here, but they also bake their daily bread. They maintain one of the largest perennial gardens in the area, and also grow their own vegetables to pick fresh every day. "Come summer," Susan Scott says, "I'm always in the garden getting my hands dirty."►



Black granite countertops and black-and-white tile floors give high polish to a serious cook's kitchen (far right). A peninsula housing the main sink (one of three) and a dishwasher (one of two) overlooks the eating area, with a view of lawn and gardens. Near right: Mullioned windows, a high ceiling and lofty fan, plus an antique table and Parisian bistro chairs give the dining bay the feel of a French conservatory. Stepped sills add extra plant space. Top: Scott and friend in the garden.

PHOTOS THIS PAGE: WILLIAM SEITZ

FOR MORE DETAILS, SEE PRODUCT INFORMATION





A kitchen where owners dine with the kids, host big buffet parties and bake their daily bread

FOR MORE DETAILS, SEE PRODUCT INFORMATION

At the heart of the Scott kitchen is her restaurant range with big ovens for bread baking. An island topped with butcher block serves for preparing dough (above, left and right). Overhead, the skylight frame houses lighting and is fitted with hooks for pots and pans.

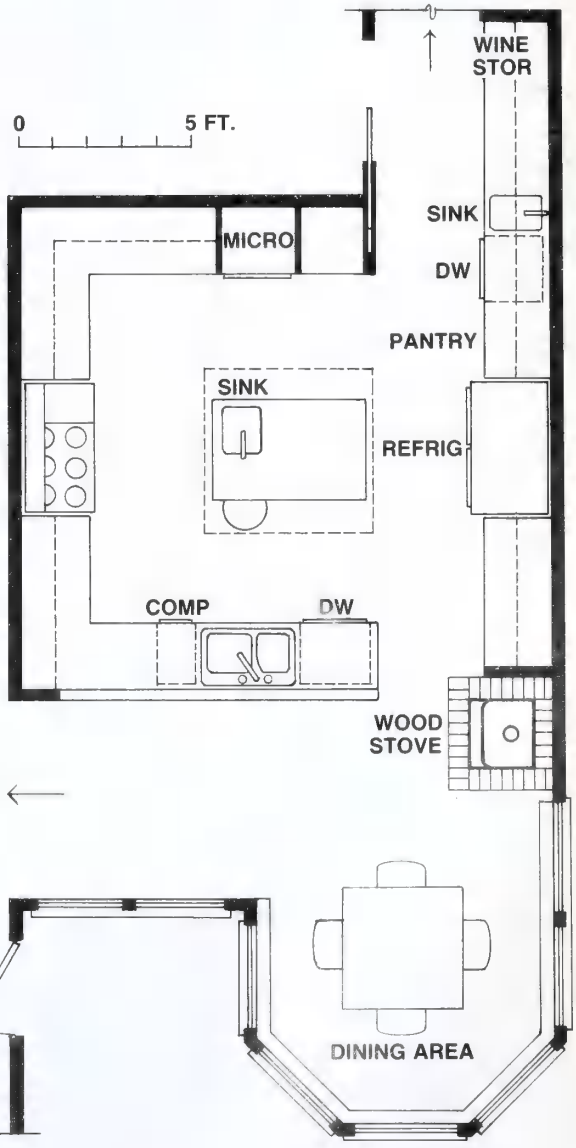
The secret ingredient in Susan Scott's recipe for a glorious kitchen is real work. "I spent a year talking to experts, visiting restaurant kitchens, exploring commercial appliances and making drawings," she says. "We eat here every night with our two kids, and we give benefit dinners for a hundred. I love it when a professional who helps us for a big party may say, 'This is the best home kitchen I've ever worked in.' "

Scott went to her contractors with a long list of requirements, including a six-burner gas range, open or glass-fronted storage for serving pieces





PHOTOS THIS PAGE, LANGDON CLAY



and 10 sets of dinner plates, a woodburning stove, plenty of daylight, two dishwashers and a wine cooler. She got everything she wanted, cleverly contained in an envelope that conveys cozy, not commercial. Her kitchen is the household hub, even for a crowd. Every year the couple gives an "Aunt Rosie's Chili Party" based on a Scott family recipe. "I moved last year's party for forty out to the dining room," Scott says. "It was a mistake—not nearly as much fun. Next year we'll be back dipping into a big pot on the stove." ■ *Writer* ELIZABETH GAYNOR

Wood cabinets alternate with glass-fronted ones and open shelves to make pretty things visible. Space over upper cabinets was left open to display collections. The plan (right) shows how the woodburning stove fits between cooking and eating areas.



The interior designer used one strong tile pattern throughout the kitchen (below and opposite) and on an adjacent patio beyond the striped curtain. Terra-cotta tiles echo earthen floors of pre-Hispanic dwellings.



COCINA MEXICANA

The kitchen of a Spanish colonial–period house honors its past yet bubbles with playful Mexican motifs

Reflecting a native culture influenced by a succession of invaders, Mexican houses are a mosaic of texture and color, a creative mix of simple forms and lively wit. This kitchen is in Cuernavaca, part of a 17th-century house filled with heirlooms that reveal generations of family—and national—history. When he redecorated the room, interior designer Eduardo Bolio y Rendon preserved the architecture of the past, giving it a colorful spirit for today. Popular since Spanish-colonial days, hand-painted tiles (*azulejos*) pave an old stove flanked by modern ranges. Underneath are pre-Hispanic volcanic-stone *metates* once used for grinding corn. Blue-enameled canisters and a romantic 16th-century–style fresco link the present owners' names; matching blue-painted utensil holders and plant shelf emulate statuary ledges common in ancient Mexican homes. New and old live harmoniously here, in a land where variety reigns. ■

Writer SARA BURDICK
Photographer TIM STREET-PORTER

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THE FLAVOR OF SOUTHERN FRANCE

The Charles Smallbones' family kitchen in St. Tropez stars the freestanding cabinets he helped revive





The Charles Smallbones' St. Tropez kitchen, seen from a terrace (opposite), harmonizes with its Mediterranean setting. Central island unit (above) includes split-level chopping block with organic-waste chute, knife rack, machine storage space, cupboards, drawers and pullout shelves. Overhead rack provides hanging space for utensils and pans that need to be close at hand. End-grain maple chopping blocks grip knives to prevent slipping. A shaped overhang eases the transfer of chopped food into saucepans. Like the other unfitted units, the central island is made of solid ash. Units are topped by granite, teak or ash according to use. Adjustable plate rack (left) can be conveniently adapted to store crockery of any size.

Charles Smallbone, founder of Smallbone Kitchens, has always been resourceful. "When the British Civil Service wouldn't give me a job, I realized I'd have to work for myself," he says. So he set about renovating and dealing in antiques, then teamed up with Graham Clark to establish a kitchen company in 1975.

Smallbone's first design, which he called "the Old Pine Kitchen," was an immediate and brilliant success. In contrast to slick kitchens with built-in laminate units, this Smallbone kitchen offered a rustic look combining traditional elements with modern labor-saving equipment. People loved the idea of a fitted kitchen with a country style, he recalls. (*Fitted* is the British term for built-in cabinetwork.)

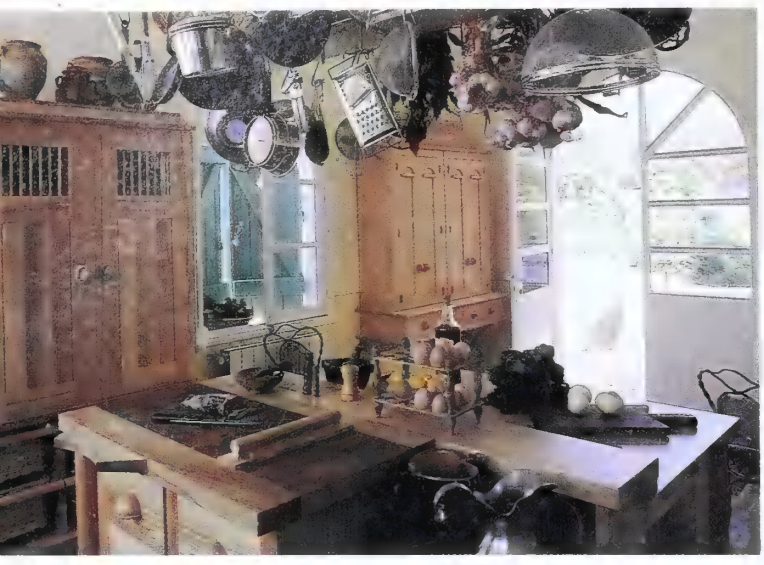
At first, all Smallbone kitchens were made from reclaimed pine, weathered and seasoned for over a century. Later they were available in oak, chestnut or hand-painted pine. Next came the innovative Unfitted Kitchen, a Johnny Grey design that marked a return to an earlier type of kitchen composed of freestanding pieces of furniture, each with a specific task. Neither hi-tech nor strictly traditional, it combines a pleasing sense of texture with logical, thought-through practicality. The concept sparked another revolution in contemporary living.

This is an Unfitted Kitchen in the Smallbone family's home in the Foret du Dom national park area near St. Tropez in the south of France. With solid-ash cabinets, and cupboards and corner oven painted terra-cotta and turquoise, the kitchen is sunny and stylish. "It's very Mediterranean," comments Smallbone.

"When we launched the Unfitted Kitchen," he recalls, "it took a while to catch on. People had been brainwashed into thinking there was no alternative to built-in cabinetwork. But there's far greater flexibility and a more spacious feel to an unfitted kitchen. The concept recognizes that people have their own ideas about the way the room should be arranged and how it should work. We made it easier to create a personal look." The chunky cabinets appear imposing but not overwhelming, and the design unites the elements in unfussy harmony. The feel of such a room is practical and farmhouse-comfortable, and pieces can assume virtually any regional look the surroundings dictate.►

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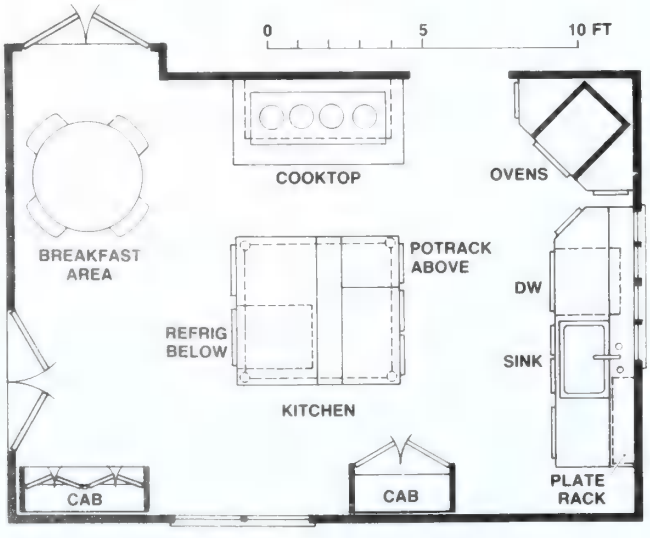


Warm-toned wood and tile, terra-cotta and turquoise make a Mediterranean blend

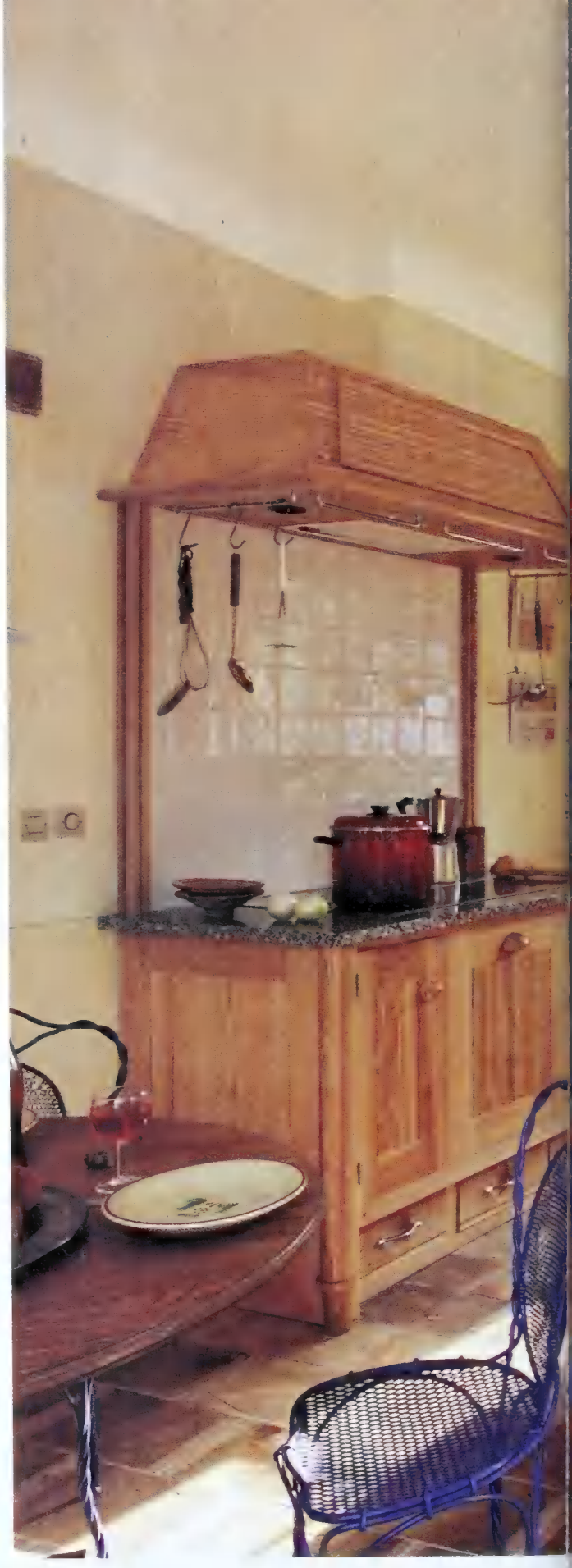
In Smallbone's kitchen (plan below), some work units are capped by teak or granite. An end-grain chopping board tops the island unit. The floor is laid with Paris Ceramics' antique Parrefeuille floor tiles (available from Smallbone showrooms), whose mix of colors works with the painted cupboards and clear wood finishes.

Charles Smallbone is now focusing on kitchen tiling. "There's so much potential design scope," he says. And during his leisure time, he surveys with pride his own Unfitted Kitchen. "It may sound like a cliché," he says, "but my kitchen is the heart of my home." ■

Writer NICOLE SWENGLEY
Photographer JAMES MORTIMER



Lining walls (right, from left) are wood-clad range, free-standing corner oven, butler sink cabinet, tallboy with pu[illegible]out storage baskets of wicker. Antique terra-cotta Par[illegible]feuille floor tiles are a Smallbone product. Top: Again[illegible] wall, tallboy (left), parlor cupboard (right).





A ROOM OF ONE'S OWN



MARK FERRI

AS PRETTY AS SHE PLEASES

For home-furnishings executive Suzanne Varney, her bedroom is a "center of tranquillity and renewal," achieved with a combination of precious personal possessions and luxurious fabric treatments

Suzanne Varney is a warm, frank woman with a playful imagination, and the notion of being the subject of "A Room of One's Own" held a special appeal for her. "Being single again after a twenty-year marriage, I had to reinvent myself," she told us, "and I had to create a center for tranquillity and renewal. That's what I use my bedroom for." As president of Carleton V, a New York fabrics and wallcovering firm, Varney (above) leads a busy city life. She is also the mother of three sons and had always made her bedroom a family gathering place. Now, with only one teenage child still at home, she has redecorated the room for herself—as pretty as she pleases and filled with favorite objects.

This is the first blue bedroom Varney has lived in. "I chose blue for the serenity it would bring," she says. She brought in bolts of Carleton V fabrics because, she says, "I love fabric—fabric is magic, full of history and beauty." And practical, too, as she points out. "I had to absorb the noises of the city avenue I live on, so I covered the walls with padded fabric, put down wall-to-wall floor covering and hung the windows and bed lavishly."

Helping Varney was her friend Emma Eckelberry, a decorator who owns a shop in Millbrook, N.Y. Here Eckelberry sells decorative objects and runs a workroom offering the same kind of drapery and furniture treatments she installed here. The head of the workroom is a Frenchman with a gift for dressmaker details such as the smocking on the chair cushions to the left of the pyramidal bookcase (below, right).

When Varney describes her workday mornings, it is easy to see how successful she has been in the pursuit of tranquillity. "I see my son off to school at seven-thirty, fix a tea tray and bring it back to bed with the paper. After a while I close my eyes and meditate until it is time to get up—ready for anything." ■

Editor ALLISON PERCIVAL
Writer ELAINE GREENE
Photographer EDGAR de EVIA

Below, from left: Rope detail on skirt was made from wall fabric. Bed cover is quilted voile. Pyramidal bookcase is an Eckelberry piece. Opposite: Emma Eckelberry dressed Suzanne Varney's old iron bed with a floral chintz lined in blue-and-white stripes; the lining is repeated on a table skirt. Wall covering is another blue-and-white print. Most furnishings and fabrics available from Emma Eckelberry Interiors, Millbrook, N.Y.

FOR MORE DETAILS, SEE PRODUCT INFORMATION









An Atlanta designer honors a local manoir *by playing up its pure lines and authentic details*

FRENCH WITH A GEORGIA ACCENT



The austere, symmetrical facade, tall French doors with heavy shutters downstairs, a shingled hip roof, and a paved courtyard that sweeps right up to the building are authentic details that give this Atlanta house (above) its French look. Above right: The walled garden on the right side of the house, just outside the dining room, has formal beds, gravel paths and a fountain set into the wall—all classic elements that reinforce the European theme. "The tall cypress trees planted on top of the wall make it very Provençal" says the owner.





It's not France, but it certainly looks like it. In fact, the stucco house with tall French doors and a courtyard paved with cobblestones gives visitors a jolt. Nothing in the Atlanta neighborhood they have just driven through prepares them for the old-world details and atmosphere. The owner, a born and bred Georgian whose business takes her to France several times a year, was so enchanted when she saw the house for the first time that she decided to buy it even before going inside. "As we drove up the driveway I told the real estate agent, 'If this house has a working kitchen, I'll take it,' " she recalls. Interior designer Nancy Braithwaite's first reaction was similar. "I simply gasped," she says. "The bare bones are so beautiful. The house looks as though they built it in the nineteenth century rather than the 1960s, and it was exciting even before we began to decorate."

Braithwaite's simple, pared-down decorating focuses on the beautiful bones of the rooms rather than on what is in them. Following her dictum that clutter and pattern distract the eye whereas spare arrangements allow everything to stand out, the designer used simply shaped, dramatic furniture, neutral colors and plain fabrics. Large-scale furniture and accessories are essential to the effect. "Not California big," says Braithwaite, "but big enough to have an impact. That's how you avoid clutter. If everything is powerful enough to stand on its own, you can use fewer objects—without adding little bits and pieces. But," she adds, "it takes a long time to learn this. Sometimes people start out with things that are too small." ►



Above: For a focal point in the living room Braithwaite found a large painted Welsh dresser that almost fills the back wall. When she can't find a piece with the right scale and texture, she designs it herself. An example is the coffee table made from 18th-century French paving stones. Inset: 19th-century grisaille oil-on-canvas panels came from a French chateau.

FOR MORE DETAILS, SEE PRODUCT INFORMATION





After first-time visitors get over their surprise at finding a French house in an American suburb, they assume that all the architectural elements were imported from France. But there is yet another surprise. Everything in the house came from Atlanta or nearby: courtyard cobblestones from old city streets; ceiling beams in kitchen and family room from the roundhouse at the Atlanta railroad terminal; brick for the floors from sidewalks in Decatur, Ga.; dining-room mantel from a house on Atlanta's Piedmont Avenue; leaded-glass windows in the kitchen from a downtown mansion. "But even more amazing," says the current owner, "is that the original owner and her architect had never been to France. They got it all from books." Nancy Braithwaite says, "The house has an ethereal spirit—like the atmosphere in old French houses." To preserve this mood Braith-

Above and left: Braithwaite made few changes in the kitchen except to paint and glaze the cabinets, and to install countertops of lavender tile. New armchairs are artfully painted to look old.

Opposite above: Doors in the dining room open to the rose garden. To make doors seem taller Braithwaite added mirrored panes above. French dining table was found in an Atlanta shop. Opposite: To the formal rose garden tucked between house and garage, the current owner has added more roses, bringing the total to 130 bushes. "A lot of work, but it's worth it," she says.

waite lined the rooms on the first floor with mysterious, shadowy "noncolors" as she calls them, painting and glazing walls and woodwork in rich grays. "I like to keep the flow of color consistent," she says, "although I vary the shade from room to room, from walls to woodwork." Braithwaite thinks that using the same color is especially important in a house like this, where style and spirit are consistent throughout. "If a house is nondescript, you might need to play decorating tricks and make all the rooms different, but here, the vistas from room to room are more dramatic in the same palette," says the designer.

Braithwaite, who likes consistency in materials as much as she does in color, used simple, inexpensive linens and cottons all over the house. Curtains in almost all the rooms are organdy with various bandings, and all are simple pleated panels designed to emphasize the height of the windows. In fact, Braithwaite calls verticality "the critical ingredient of decorating," and emphasizes height wherever she can. "When you use something as tall as possible, it establishes a new line of vision and pulls up the whole room,"she says. The canopy bed (following pages) is a good example of this.►



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"When there is a fireplace in a bedroom, it's so nice to lie in bed and look at the fire," says Nancy Braithwaite, "so I always put the bed where it has a view." (The mantel with topiaries is just visible, far left.) "As soon as I put the bed on the diagonal, it looked just right." The old French laundry hamper is the kind of accessory Braithwaite likes: overscale with the patina of age. She created verticality with the tall bed frame; its canopy is crisp checked organdy.►





"A family room should be a place where everyone wants to hang out," says the designer. "It can't be too grand"

This is the third house Nancy Braithwaite has decorated for her friend the Francophile, so by now they agree on almost everything: colors, fabrics, slipcovers (they both like a slightly rumpled look) and, of course, uncluttered rooms. "My mother says I was a minimalist before anyone put a name to it," says the owner. And they both agreed right away that they would use the furniture from the owner's previous house, even though it was much larger (6,000 square feet) and very contemporary. The owner says, "You should buy good things and keep them forever," and Braithwaite believes that if a piece is well proportioned it will go anywhere. The hard-edged, sculptural furniture had been designed especially for large, contemporary rooms, but the scale also fit the smaller house (3,100 square feet). How Braithwaite transformed the pieces to suit traditional rooms makes an interesting decorating lesson. For the living room, she had cushioned arms put on the banquettes, then designed easy-fitting slipcovers with fitted welting and ties to produce a softer look. To disguise the sharp edges of the dining-room chairs, Braithwaite designed slipcovers with back panels that swing out from deeply inset seats, then put a soft pillow on each one. The chairs had always been luxuriously upholstered with down-wrapped seats, and the extra pillows make them even more comfortable. "I have a hard time getting people to leave the dining room after a dinner party," says the owner.

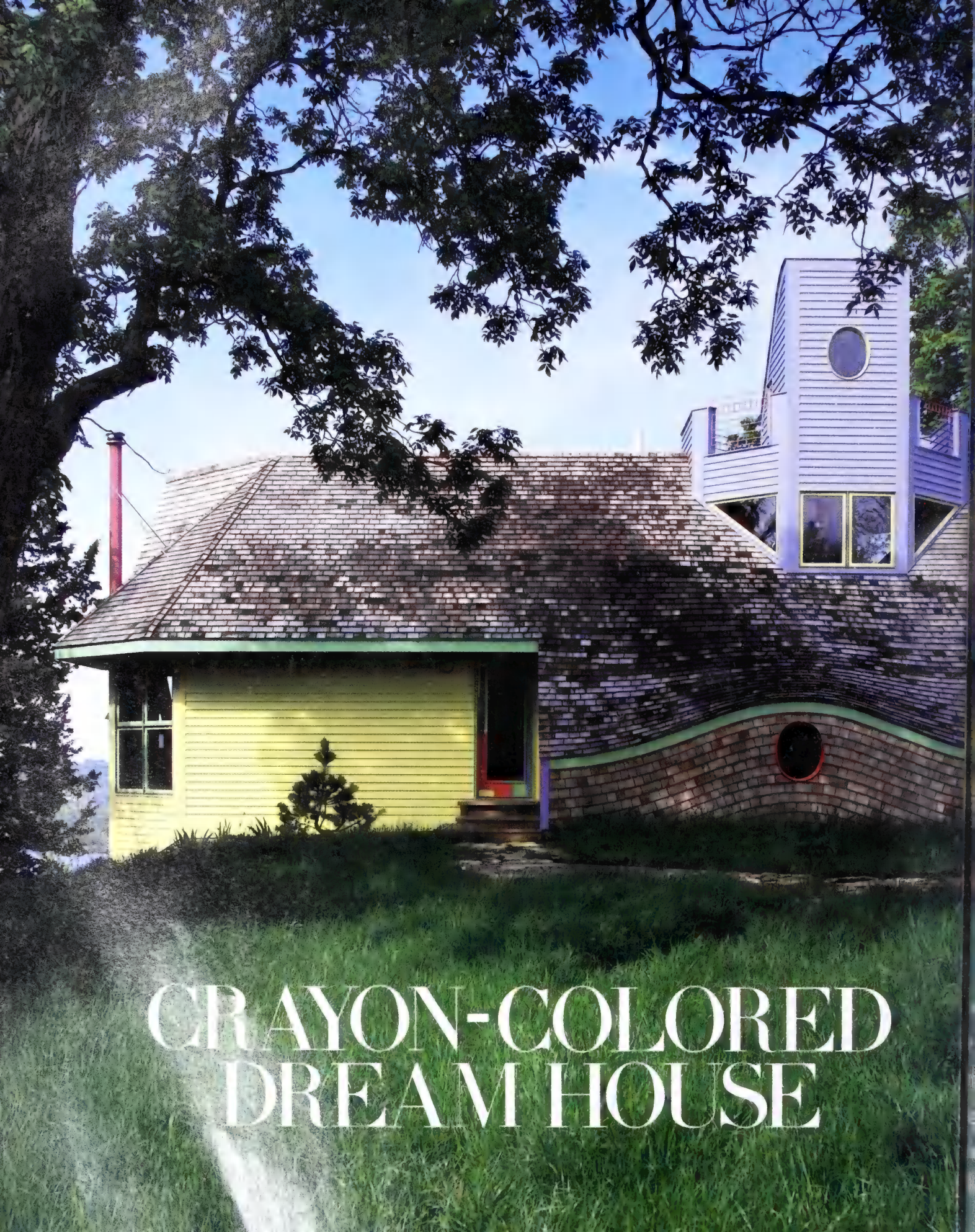
In fact, she has a hard time getting people to leave her house. "My friends love to come here," says the owner. Braithwaite adds, "In elaborately decorated houses where people are trying so hard to make a statement, sometimes even the family room looks too grand to live in every day. I always wonder where the owners hang out." No one ever wonders that here. ■

Writer ELIZABETH H. HUNTER
Photographer JOHN VAUGHAN

Opposite and above: Of the few new pieces bought for this house, four are in the family room—the painted French chair, painted cupboard beside the sofa, herb-drying rack and slate coffee table. Used in the late 19th century for nurturing seedlings, the five-foot-long table in dark gray-green is perfect for this room. Wicker sofas, natural in the owner's previous house, were painted and glazed to make them look older, softer and more traditional. Curtains in the same simple style as those in other rooms are cotton matelassé rather than organdy.

FOR MORE DETAILS SEE PRODUCT INFORMATION




CRAYON-COLORED
DREAM HOUSE



writer tells how
e and her husband,
chitect James
ageberg, collaborated
build their retreat on
Wisconsin bluff

By SUSAN ALLEN TOTH

I think I want something like an English country cottage," I said thoughtfully. "Very cozy. Cute." My husband, a modernist architect, nodded. We have been married long enough that I knew how to interpret that nod. Modernist architects do not, of course, design English country cottages, or anything "cute." But James's nod meant "I know what you want; I'll take it from here."

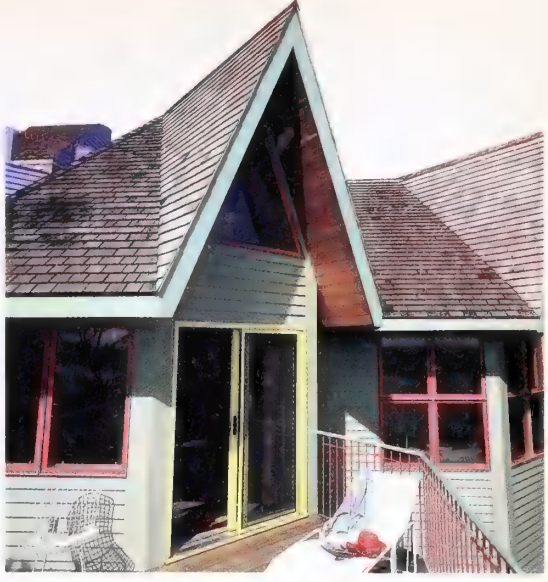
As soon as we bought a wild, wooded piece of land high on a Wisconsin bluff overlooking the Mississippi River, I began dreaming about a weekend house where I could walk, think and write. I did not want an actual English cottage. Fake Tudor would have looked plenty weird in the middle of Wisconsin farmland, not to mention what midwestern winters would do to thatching. But I envisioned a house that would nestle unpretentiously into its site, a retreat that would be both sheltering and welcoming.

Although we did not argue about the shape and plan of Wind Whistle, we did each have different (and initially unshakable) passionate desires. That may be one definition of marital compromise: making respectful room for each other's obsessions. My main one was my study. "I want to be absolutely alone," I specified. "Do you think maybe I could have a separate little one-room building somewhere else on the lot?" I was again thinking of something English, the kind of small outbuilding that is sometimes called a "folly."

James patiently explained that our lot wasn't big enough for a folly, and besides, I'd have to go back and forth in all kinds of weather. A separate shelter would also be very expensive. "Okay," I said graciously. "Then I want a study with a ladder that I can pull up behind me."

"Mmmmm," said James. I realized what that meant, too: "Probably not, but I'll see what I can do." I didn't really think he'd give me a retrievable ladder (and I knew I couldn't carry books and a portable computer up and down shaky rungs). But he found a compromise that included a desire of his own. He loves rooftop saunas from which one can dash out in winter to a snowy deck.

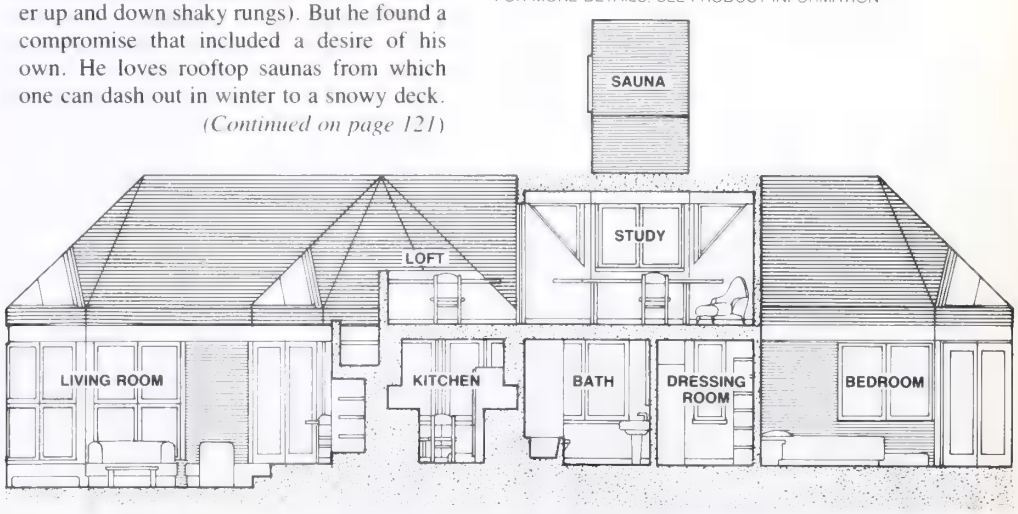
(Continued on page 121)





Bright crayon colors used outside (left) are brought indoors (above) with cotton slipcover from Covington. Pillow and hooked rugs, Sweet Nellie. Accessories, Stockholm Antiques and Collectibles. Rocker and tables, Amish Country. Red-stained staircase leads to study and sauna (see plan below). Just outside the dining room a small terrace (top) overlooks the Mississippi.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



SHEET SMARTS

Sheets give us what we all crave—high-style decorating fabric on a shoestring budget

You've probably heard it all before—that sheets are the most manageable and least expensive of decorating materials. But what you may not have heard about is the amazing range of choices available today, from bold, bright patterns to tender melting florals, from sophisticated stripes in subtle shades to coordinating checks and plaids. As manufacturers look to architects and fashion designers to create new patterns, sheets become even more sophisticated and colors even more elegant—like the white-rose-and-trellis sheets in this living room, designed by award-winning architect Robert A.M. Stern for Martex.

One thing about sheets hasn't changed: Decorating with them is still a great way to experiment, to try out your wildest dreams. With these prices (sheets for sofa slipcovers here cost under $177), you can afford to make a mistake. You might experiment, for example, with roses in a formal 18th-century living room as we did here. Romantic florals are not always appropriate in a fine neoclassic room, but here they give a light-hearted look, and the soft gray-blues and whites don't overpower the delicate colors of woodwork and walls. For the sofa use four queen-size flat sheets in the rose pattern, two twin florals for the window seats. Rose borders were used as chair skirts, with five solid queen flat sheets for chairs. ►

► *To avoid too many flowers, cover chair cushions and backs in solid sheets, then use floral border as a skirt.*

► *Skinny welting in contrasting colors gives a finished look to chair covers.*

► *Don't wash sheets before sewing. A crisp finish makes them hang well.*



"Newport Gardens" queen flat, $43; solid blue queen flat, $38; Martex. Armchairs, $2,800 ea., George Smith. Blue tray table, $16,000, Kentshire Galleries. Aubusson pillow, $1,100, R. Brooke. Fire fender, $1,500, Wm. H. Jackson. Painted chair, $1,335, Florence de Dampierre.

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JEFF McNAMARA

GREAT DESIGN AT RETAIL



RUG, COURTESY OF COURY RUGS

Photographed at Colonel John Flynn House, reconstructed by H.P. Broom Housewright for Sterling City Properties, Lyme, Conn.

"Stripes are so neutral they make a good foil for my collection of fifties fabrics and tablecloths," says the owner

The young couple who live in an old house near San Francisco wanted to decorate their breakfast room to suit their personalities. "I don't take decorating too seriously," says the wife, who chose Wamsutta sheets for curtains, tableskirt and chair cushions. "Sheets are so inexpensive you can change the pattern often." ►

Editor
JODY THOMPSON-KENNEDY

► *Cut curtains extra long so that they billow out on the floor.*

► *Striped sheets lend themselves to geometric designs, like these seat cushions. Cut fabric into four pie-shaped wedges; sew together.*

► *When painting a sisal rug with acrylic floor enamel, keep the brush almost dry.*

"Smoke Stripe" twin flat, $16; full, $25; king, 45; Wamsutta. One king flat each for tablecloth, curtain; one twin flat for pillow in each armchair; one full flat for metal chairs. Pillows from 50s tablecloths, $65 to $125, Manderley. Ceramic dinnerware, $20 to $38 Fioriware. Flatware, $120 for five-piece setting, Sue Fisher King.











Sheet decorating has always been a natural for summer rentals and weekend cottages with hand-me-down furniture. In the time it takes to sweep out the dust of winter you can camouflage old furniture, revive paint-chipped pieces with new cushions and whip up simple curtains. Stripes and florals here are from Adrienne Vittadini's new collection; a bonus, the yellow-striped cotton blanket designed to match.

KARI HAAVISTO

▶ *The surprise of a bright yellow-striped lining wakes up dreamy floral curtains.*

▶ *White chair's skirt is made from strips cut from a striped sheet. Cut across the fabric to make strips, align strips to form checks, then sew together. Easier than it looks!*

"Portico Flowers" twin flat, $17; pillowcase, $21; pillow sham, $40, twin striped blanket, $45; Adrienne Vittadini. Pink-and-white quilt, $445; striped pitcher, $95; Village Antiques Center. Round pillow with yellow vintage fabric, $88, Sweet Nellie. Rag rug, $79, ABC Carpet & Home. Suitcase, $180, Limited Editions. Sheets for chair cover and curtains: half twin sheet for chair slipcover, four twin sheets for curtains. Curtains and slipcovers by Emma Eckelberry.



KARI HAAVISTO

Faced with pine walls and a stone chimney, many people would have painted this enclosed one-time porch all white. But not Leslie Allen: "The pine and stone are too much in character with the house." Allen did, however, temper the Teddy Roosevelt machismo with blue piping on pink stripes and a double-tiered sofa skirt, from Springmaid sheets. ▶

Writer ELIZABETH H. HUNTER

▶ *For a new take on a skirted chair, shirr the skirt and bind it on the top and bottom with piping.*

▶ *When a large chimney overpowers a room, put a sofa—preferably soft and curvy—right in front of it. Try this for summer with a dormant fireplace.*

"Charleston Rose" queen flat, $25; twin, $10; "Rose Ticking Stripe" queen flat, $25; twin, $10; Country Classics Collection by Gear for Springmaid. Hickory chair, $456, Flat Rock Furniture. Plant stand, $650, Lexington Gardens. Majolica plates, $65 per set, Leslie Allen Antiques. Curtains, four queen flats; sofa, one striped queen, two floral queen flats; hickory chair and footstool, floral queen flat, striped flat (seat); armchair, two queen flats, one solid for piping.

Black-and-white sheeting gives snap to
soft architectural elements
for a simple, sophisticated look



Add a modern touch to a gilded chair with floral sheets by Eileen West for Utica. Covers for each oversize pillow ere made from a coordinating striped lloon shade. ►

Solid armrests gently break up e floral of the chair.

Plain sailcloth yard goods mix ell with patterned sheets.

Gardenia Evening" queen flat eet for chair cover, $40; four iped balloon shades for pillows d piping, $80 ea. Throw, $180, 3C Carpet & Home. Left photo, ,250, Norma Hill. Screen, $7,850, rton Blumenthal. Shade, $20 per . ft., Krystal Window Creations. lded chair, $10,000, Bardith I ntiques. Gate, $1,800 per pr., eat American Salvage Co. Vases, 50 to $295, John Rosselli. termezzo armchair, $339, Palecek.




ADRINO



Used alone or with other fabrics and coverings, today's bed linens convey any mood you choose, from opulent to cozy

Even when they are used for their original purpose—to dress a bed—sheets can enhance the ambience of an entire room as much as a paint job might. The trick is to reveal as much of the sheeting fabric as necessary to create the desired look. To allow room for accent pillows in graduated sizes and various patterns and textures, turn down the top sheet and blankets a little farther than you might normally do. Besides adding visual interest, the extra pillows will invite a weary head to rest a while. ►

► *Identical bed linens can unify unmatching beds.*

► *Checks and ruffles balance neatly for a sweet country look.*

► *Simple sheets complement elaborate canopy treatments.*

► *Beds without traditional spreads can still look grand.*

Above: "Murphy" twin blanket, $120; "Blaine" twin floral sheet, $38; "Patience" twin dust ruffle, $315; pillow sham, $91; "Laura" pillowcase, "Martha" hem, $100; "Hellie" pillow, $350; Ralph Lauren Home Collection.

Opposite and inset: Canopy, drapery, wall fabric, Brunschwig & Fils. "Tours" linens, twin flat, $810; "Sasha Guitry" pillows, $155 ea.; D. Porthault. At the American Hospital of Paris French Designer Showhouse 1989, NYC. Designer, Yves-Germain Taralon.

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LEFT, JEFF McNAMARA; RIGHT, JESSE GERSTEIN





With a coordinated wallpaper and an upholstered headboard available from the sheet manufacturer, decorating with sheets takes on new dimensions in a bed-and-bath suite

In this charming bed-bath suite, "Kensington Gardens" floral sheets are paired with "Clover Plaid" fabric and wallpaper, all by Victoria Moreland for Raintree Designs, sheets manufactured by Cameo Interiors. Blue-and-white plates, vases and accent tiles continue the color scheme; bamboo, sisal, metal and terra-cotta lend a natural touch. ■

Editor DARA CAPONIGRO
Stylist SARAH KALTMAN
Writer MARY ANN CASTRONOVO FUSCO

- *An upholstered headboard lifts the line of the bed.*
- *Plaids complement florals.*
- *A loose slipcover implies ease.*
- *Sheeting works also as a lampshade.*
- *Scalloped edges soften a sink skirt.*

Top left: "Kensington Gardens" full-size sheet set, $120; dust ruffle, $80; quilt, $125; headboard, $250; balloon shade, $65; Victoria Moreland for Raintree, by Cameo Interiors. Iron lamp, $220, Garden Source. Sisal rug, $199, ABC Carpet & Home. Steel-plate stools, $750 ea., Michael Shannon. Left: Fire screen, $900, The Corner Shop at Macy's. Chinese lamp, $600, Limited Editions. "Lily" steel table, $1,020, Michael Shannon. Opposite: Tiles, Country Floors. Mirror, $300; watering can, $295; antique plant stand, $600; John Rosselli. Vintage towels, $8 to $20, Trouvaille Française. Sink skirt made from twin flat sheet.

KARI HAAVISTO

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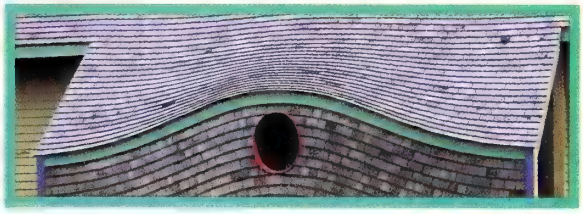

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CLOSE-UPS

By PHYLLIS BARTLETT

RAISING A BROW

The eyebrow window, a reinterpreted shingle-style element, is a charming detail in a weekend house by architect James Stageberg. Instead of an arched window, the roofline cleverly forms the "brow." The "eye" is an oval window, chosen from a manufacturer's catalog. More on page 94.



JUDITH WATT



JEFF McNAMARA

People who find 40s and 50s designs exciting are buying vintage tablecloths and fabrics (above and page 99) at shops like San Francisco's Manderley. Tablecloths are $12 to $50. More sources: Indigo Seas (L.A.) and Alice Underground (N.Y.C.).



KARI HAAVISTO

An arched window invites decoration. This fresh interpretation of a Victorian border is by artist Rae Rau, who wanted a slightly French feeling reminiscent of patterned toile fabrics. And, because she prefers a natural, "less-decorated" look, she selected colors that blend with but do not exactly match those in the room (page 107). Here is how she accomplished the job. First, she planned the design and colors in acrylic artist's paint on paper. Then, because "it's difficult to stencil a curve," she drew one repeat of the pattern on transfer paper (from an art-supply store). Using this, she transferred the motif all around the window frame. Last, she applied to the arch blue and bamboo color acrylic paints. We think it's perfect.



KARI HAAVISTO

Do you like to show off mementos? This lattice "bulletin board" might work for you as it does in the bedroom on page 106. A fresh background, it has the patterned effect of wallpaper. This is a weekend project with ready-made lattice or supplies from a home center.

Another view of the bedroom on page 91 further displays interior designer Nancy Braithwaite's restraint. A toile is the only print in the house, colored to suit her neutral scheme. We admire it on the screen that sets off the seating area and visually raises the room height. An old trunk used as a coffee table adds charm and patina.

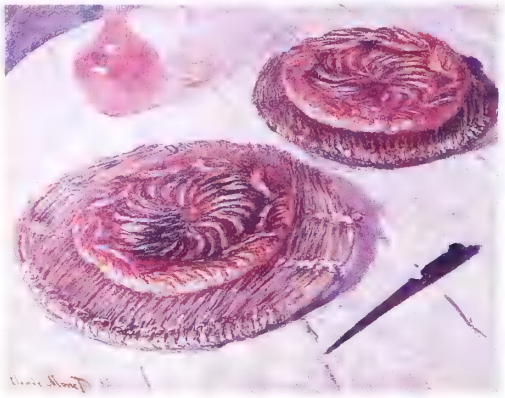


JOHN VAUGHAN

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ENTERTAINING PLUS

TOP LEFT AND CENTER, PHOTOGRAPHIE GIRAUDON, S.P.A.D.E.M







Monet painted from his daily life. Left: *Les Galettes* (1882). Above: *Luncheon on the Grass* (1865–66). Right: A family picnic.

At their home in Giverny, France, the impressionist Claude Monet (1840–1926) and his wife, Alice, created a life where every aspect of work and pleasure was an artistic expression. Days were filled with Monet's painting, tending the gardens and pursuing a passion for excellent cuisine.

"Their sole culinary ambition," writes Claire Joyes in the exquisite *Monet's Table: The Cooking Journals of Claude Monet,* "was to serve beautifully prepared dishes using whatever the kitchen-garden or farmyard could supply." The cook often reproduced recipes from friends. Paul Cézanne's bouillabaisse was a favorite, as was *Tarte Tatin,* an upside-down apple dessert from the legendary Tatin sisters.

To enable Monet to make the most of the afternoon light, lunch—the only time they entertained—was served promptly at 11:30. Whether or not guests were expected, an attractive table was set.

Picnics, an important form of entertaining for the Monets from spring through hunting season, were an expression of Claude Monet's intense love of nature. Picnics also figured prominently in his paintings and underscored the fact that his life and work were one. ■

Writer MARIA CIANCI

A table set with the attractive blue china and the prospects of a good lunch would put Monet in a charming frame of mind," says Joyes. The table had to appear uncontrived. Below: For everyday, a blue Creil earthenware in a pattern called Japon was used. Inset, left: For special days and important guests, Madame Monet set the table with a white porcelain service that had a yellow border and blue edge. Yellow tablecloths were always used.



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THE BOUNTIFUL SOUTHERN TABLE

Louisiana-born Lee Bailey's new book Southern Food offers tempting modern menus based on colorful regional dishes ▶

From *Lee Bailey's Southern Food and Plantation Houses: Favorite Natchez Recipes* by Lee Bailey and the Pilgrimage Garden Club, with photographs by Tom Eckerle, published by Clarkson N. Potter, Inc. in April 1990. Text copyright © 1990 by Lee Bailey. Photographs © 1990 by Tom Eckerle. All rights reserved.













Southern food with national appeal: A rich corn and oyster chowder with basil (top). The cheese and onion tart is finished with olives, pickles and tomatoes (center). For dessert, Clara Nell Adams's white chocolate cake (above).

Expect the unexpected: Champagne vinaigrette dresses a black-eyed-pea salad (top). Cat-head biscuits with tarragon-creamed river shrimp and chicken (center). Gooey dewberries make a luscious deep-dish pie (above).

RECIPES BEGIN ON PAGE 122

Images of white mansions, wide verandas and gardens filled with summer roses, Confederate jasmine and magnolias come to mind when we think of Natchez, Miss., the oldest settlement on the banks of the mighty river and site of some 500 restored antebellum houses.

For author and designer Lee Bailey, Natchez also recalls childhood visits to Aunt Freddie's and the good things that came to her table. In his most recent book, *Southern Food* (published in April 1990), Bailey returns to Natchez, this time on a culinary journey that takes him through a score of historic houses with romantic names like Elgin, Dunleith and D'Evereux. Here the mood is set for the book's wealth of contemporary menus that Bailey devised from old family recipes and traditional local favorites.

Historically, this area's cuisine "is essentially unassuming, based not on sophisticated or complicated techniques but on great natural abundance," Bailey explains. "When you are blessed with what appears to be an inexhaustible supply of ripening fruits and vegetables, game, river fish, and seafood brought up from the Gulf, it seems almost inevitable that good eating is the focus of practically every occasion."

With his customary flair, Bailey turns this bounty into tempting feasts that rely on uncomplicated, sensible recipes—good news for those of us whose culinary repertoires are in need of freshening. These dishes are an inspiration. Some are long-standing favorites—corn and oyster chowder for instance. Others, such as peach and meringue "shortcake" and black-eyed-pea salad with champagne vinaigrette, are new creations that draw on familiar southern foods.

Most important, these recipes are good southern dishes that will work for you, no matter where you live. Bailey adapts dishes within the realistic limits of convenience and availability with no loss of authenticity. Hard-to-get ingredients (dewberries, anyone?) may be replaced by those that are more easily found (blackberries or strawberries). And when it makes sense, Bailey substitutes one traditional element for another to create a new dish that preserves the spirit of the old. (Cat-head biscuits instead of rice go with creamed shrimp and chicken.)

So cook up a hurricane. These recipes are sure to bring pleasurable feasting and are a fine introduction to the new glories of old southern cooking. ■

Writer MARIA CIANCI





"I don't suppose it's any news that southerners have a real weakness for sweets," says Lee Bailey. No argument here. Above: Almond-pear torte has a cakey layer of ground almonds capped with apple-jelly–glazed pears. Right: Chewy meringues replace biscuits in this spritely version of peach shortcake.

WINE & GOOD SPIRITS

By RICHARD NALLEY

GOOD CHARDONNAYS FOR UNDER $10 FROM CALIFORNIA, FRANCE AND AUSTRALIA



For many American wine lovers, chardonnay is a French word meaning classy white wine, and usually this is accurate. Not all chardonnay is created equal, but at its best we love a dry chardonnay for its rich, mouthwatering tropical fruit or apple or pear flavors along with layers of buttery character, toasty oak, nutmeg or citrus. Chardonnay has even acquired something of a healthy dining image, since it matches well with lighter dishes such as fish, simply prepared chicken, and non–tomato-sauce pastas.

Not surprisingly, chardonnay has soared in popularity, and prices have followed, obeying the law of supply and demand. The world's most-sought-after chardonnays come from the Burgundy region of France, and the top bottles offer a level of creamy, sensuous pleasure you wouldn't have thought possible in a white wine. The real shock, though, is in their price tags: $50 a bottle and up for Le Montrachet, $20 and up for a Meursault or Chablis. Even in California some producers commonly receive $25 for their best chardonnays. A bargain chardonnay is a good thing to know about, and there are still plenty of delicious bottles on the market for $10 or less.

BEST BETS

In America most of the bargain chardonnays come from California. This is a category so competitive that inexpensive wines made from premium varietal grapes are known in the trade as "fighting varietals." Chardonnays in the fighting-varietal ring go for around $5–$7, though there are some tasty wines that sell for somewhat less, such as Bel Arbors (nonvintage) Chardonnay produced by Fetzer, Monterey Vineyards 1988 Classic Chardonnay and Paul Masson 1988 Chardonnay "Vintners' Selection."

Meadow Glen's 1988 Chardonnay offers bright, well-focused fruit; Glen Ellen's so-called "Proprietor's Reserve" Chardonnay is a good bet for softness and fruit character; Bandiera's 1988 Chardonnay has some of the Carneros region's tropical-fruit characteristics; and Fetzer's 1988 Chardonnay "Sundial" provides nice body and a touch of richness.

Spending $7–$10 will land you some very flavorful wines, including the full-flavored Kendall-Jackson 1988 Chardonnay, Vintner's Reserve; the round, fruity Raymond 1987 Chardonnay, California Selection; the floral, round La Crema 1988 Chardonnay, California; the rich, broad-textured Christian Brothers 1987 Chardonnay; the bright, silky Estancia 1987 Chardonnay or the forward, easy-drinking Chateau Souverain 1988 Chardonnay.

The land that made chardonnay famous still offers quite a few affordable bottles, including those from the Burgundy area and south, in the region of Mâcon. From the $6–$8 range, try the Henri Meurgey 1988 Chardonnay Bourgogne with its crispy acidity and fruit intensity; the fleshy, toasty Domaine Henri Burger 1986 Mâcon-Villages; the fruity B&G 1987 Chardonnay "St. Louis"; the firm, clean-finishing Mommesin 1988 Chardonnay "La Chantée"; or the smooth Louis Latour 1987 Chardonnay (from the Coteaux de l'Ardèche).

Few chardonnays provide more luscious flavor than those from Australia. Among my favorites: the rich, floral-scented Lindemans 1988 Chardonnay, Bin 65; the toasty, flavorful Chateau Reynella 1987; the broad Montrose 1988 Chardonnay; the full-flavored Wyndham Estates 1988 Chardonnay, Bin 222; and the rich, fruity Len Evans 1986 Chardonnay.■

Richard Nalley is a syndicated columnist for Copley News Service and wine critic for Long Island Monthly *and* Departures.

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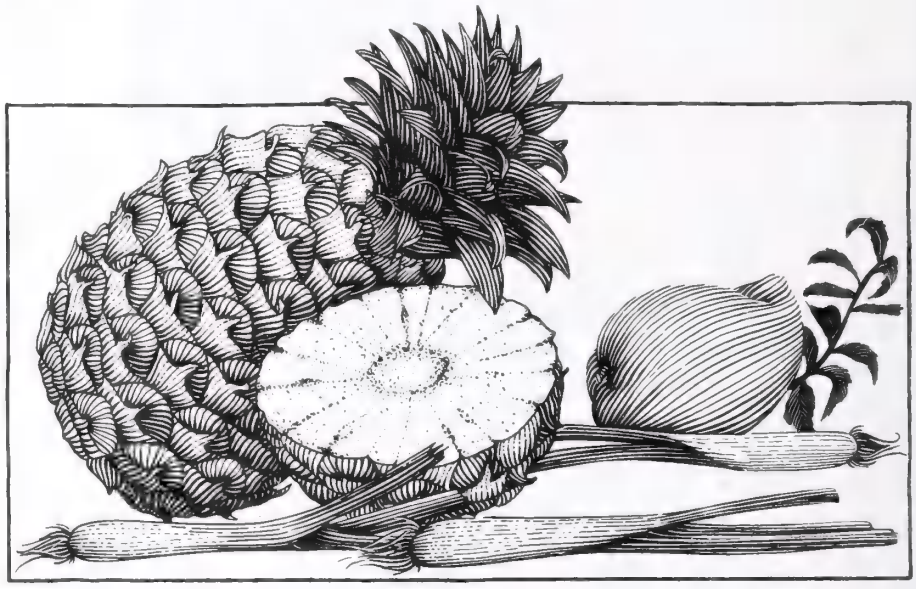
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QUICK COOK

A FRESH IDEA FROM HONG KONG



On Hong Kong's extraordinary restaurant scene, innovative chefs are incorporating new techniques and ingredients into traditional Cantonese cooking. For Cheung Hoi Chung, chef at the opulent Shang Palace in the Kowloon Shangri-La Hotel, culinary experimentation includes the skillful combination of fruit and meat. His entrée mango beef with spring onion is wonderfully light, and it inspires an April menu of fresh, pure flavors. Try it with brown rice, a simply prepared green vegetable, and cold fresh fruit with cookies for dessert. Serve hot jasmine tea throughout the meal. Menu serves 4.

—MARIA CIANCI

MANGO BEEF WITH SPRING ONION

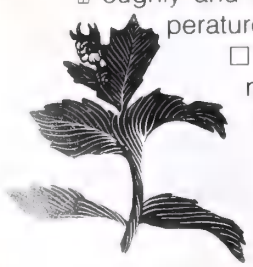
3 tablespoons plus 1¾ teaspoons vegetable oil (preferably corn or safflower oil)
1¾ teaspoons cornstarch
1 teaspoon sugar
1 teaspoon salt
1 pound beef tenderloin or sirloin triangle (also known as tri-tip), cut against the grain into 4½ by 1 by ¼-inch strips
¼ cup chicken stock
1 ripe mango (about 12 ounces), peeled and cut into ¼-inch slices, then cut into 3 by ¼-inch strips
4 cups cooked brown or white rice (optional)

☐ In a medium bowl, blend 1¾ teaspoons oil, cornstarch, sugar and salt. Add beef, toss to coat thoroughly and let stand at room temperature 20 minutes.

☐ Heat wok or 12-inch nonstick skillet with sloping sides over high heat until hot. Add remaining 3 teaspoons oil, rotating wok to coat sides. Heat until oil begins to smoke. Add beef and stir-fry, tossing quickly, until beef is just cooked through, about 2 minutes. Remove beef with slotted spoon and discard all but one tablespoon oil from wok.

☐ Reheat wok and reserved oil over high heat until oil begins to smoke. Add scallions and beef. Stir-fry, tossing quickly, 30 seconds. Add chicken stock and stir-fry 30 seconds more. Add mango and toss mixture until mango is warm, about 20 seconds. Serve immediately with rice on the side.

BRIAN CALLANAN



GARLIC SNOW PEAS

2 tablespoons vegetable oil
4 large garlic cloves, peeled and crushed
10 ounces fresh (or frozen) snow-pea pods, trimmed, blanched and drained
Salt, freshly ground pepper, to taste

☐ Heat a 10-inch skillet over medium-high heat until hot. Add oil and heat until oil begins to ripple. Add garlic and sauté until golden brown, then discard garlic. Add pea pods and toss to coat thoroughly. (If frozen pea pods are used, sauté until hot and do not blanch.) Season to taste and serve hot. *Note:* Other green vegetables such as string beans and spinach may be prepared in the same manner.

SPICED PINEAPPLE

¼ cup unsweetened pineapple juice
2 teaspoons sugar (optional)
¼ teaspoon ground clove
1 ripe, fresh pineapple (about 2¾ pounds), peeled, cut into 1-inch-thick rings and cored
20 fresh mint leaves

☐ In a medium bowl combine juice, sugar and clove. Cut pineapple rings into chunks and add to juice mixture; toss thoroughly. Add mint leaves and toss again. Refrigerate, covered, until pineapple is well chilled. Serve cold with almond or butter cookies. *Note:* This fruit dish makes a versatile dessert. The spicing may be changed to suit your personal taste or to include whatever other ingredients you have on hand. For instance, ¼ teaspoon whole anise seed may be substituted for the ground clove and mint. Or ¼ teaspoon vanilla extract may be substituted for the clove and mint. ■



Moulds shown left to right: "Sweet As Can Be," "Baker," "For Father," "A Fair Measure." Shown smaller than actual size of 8" high (oval), and 7½" diameter (round).

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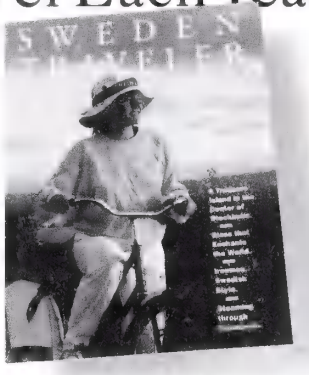
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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

PARTY PLEASERS IN LESS THAN 10 MINUTES

When activities multiply and time is at a premium, a few fabulous tips that add flair to meals and make guests feel pampered are appreciated. All of our suggestions require little preparation (10 minutes or less) but offer long-lasting pleasure.

PINK-GRAPEFRUIT SORBET

Remove and discard peels from 3 large pink grapefruits. With a sharp knife cut into segments, making sure all white membrane and seeds are removed. In a 2-quart microwave-proof dish place segments in a single layer and freeze 3 hours, or overnight until solid. Microwave on defrost 2 minutes. Break up pieces; place in a food processor and pulse until finely chopped. Add 3 tablespoons honey and process until smooth. Scoop into bowls or serve on top of fresh fruit salad. For a spicy note, sprinkle with freshly ground pepper, if desired. Serves 6. *Note:* If not serving immediately, place in freezer. If sorbet becomes too hard to scoop, microcook on defrost 2 to 3 minutes. Keeps in freezer 2 weeks.

HONEY-ORANGE CREAM-CHEESE SPREAD

In a medium microwave-proof bowl, microcook 8 ounces cream cheese on defrost 1 to 2 minutes to soften. Beat in 3 tablespoons honey, 1 tablespoon grated orange zest and ½ teaspoon ground cinnamon. Pipe or spoon into serving dish. Garnish with julienned orange zest. Cover and refrigerate until needed. Makes 1 cup. Spread on toast or waffles.

VARIATION: *Honey-Lemon Spread:* For a change, you may substitute 1 teaspoon grated lemon zest for orange, and 1 teaspoon vanilla extract for cinnamon.

CHOCOLATE-COATED FRUIT

Arrange 6 ounces semisweet chocolate pieces in a circle around outer rim of a paper cereal bowl. Microcook on medium 2½ to 3 minutes, or until just soft enough to spread, stirring after 2 minutes and checking every 30 seconds. Partially dip dried strawberries or fruit (pineapple, apricots or citrus rind) into chocolate, twirling to coat. Place on a plate lined with waxed paper. Refrigerate 30 minutes to harden. Serve with espresso, or use to garnish homemade or purchased cakes right before serving. Makes 10 pieces.

CHOCOLATE DRIZZLES

Place 3 ounces chocolate cut into ¼-inch-thick pieces in corner of plastic sandwich bag, making sure they are in a single layer. Microcook on medium 3 minutes to melt; test by pushing with fingers. With scissors, snip off corner of bag containing chocolate. Write on or decorate cakes, tarts or pastries.

WINE-SPICED PEARS

In a 1½ quart microwave-proof serving dish combine ½ cup sugar, ¼ cup red wine, 1 bay leaf, 1 quartered lemon, ¼ teaspoon grated nutmeg, ¼ teaspoon freshly ground pepper and 4 cored and peeled pears with stems facing toward center of dish. Cover with vented plastic wrap and microcook 4 minutes; turn pears over and baste. Recover and continue to cook 4 to 6 minutes, until pears are tender. Serve warm or chilled. Delicious with meats, fish and poultry or served as a dessert.

HERB BUTTER

In a small microwave-proof bowl place ½ cup unsalted butter and microcook on defrost 30 to 45 seconds to soften. Mix in ¼ cup minced fresh herbs (such as parsley, chives, mint, tarragon and basil) and a dash of Tabasco sauce. Spoon into a crock and refrigerate until serving time. Makes ¼ cup; keeps in refrigerator 1 week. Serve with warm rolls, vegetables or fish.

VARIATION: Melt butter as directed. Substitute 2 tablespoons orange juice and 2 tablespoons grated orange zest for herbs and Tabasco. Serve with raisin bread, bran muffins or breadsticks.

WARM BERRY SAUCE

In a 4-cup glass measure combine 2 tablespoons unsalted butter, ½ cup raspberry preserves, 1 tablespoon Triple Sec and 2 cups fresh berries. Microcook on high 4 to 6 minutes, until heated through. Serve immediately, with ice cream cake, frozen yogurt or sherbet. Serves 6.

SPICED NUTS

In a 2-quart rectangular microwave-proof dish melt ½ cup unsalted butter. Stir in 2 cups shelled whole nuts (pecans, walnuts, almonds or a mixture of these nuts), 2 tablespoons Worcestershire sauce, 1 teaspoon Tabasco sauce, ½ teaspoon salt, ½ teaspoon ground cinnamon, a pinch garlic powder and a pinch ground cloves. Microcook on high 6 to 8 minutes until heated through, stirring after 3 minutes. Serve warm or at room temperature with aperitifs. Store, sealed tightly, at room temperature. These nuts keep for about one month. Makes 2 cups. ■

CRAYON-COLORED DREAM HOUSE

Continued from page 95

So he designed a winding staircase that leads up to my study, which is the only room on that level of the house. When I am working there I feel quite securely tucked away, because no one else has a reason to come upstairs. Well, *almost* no one else. Looking for the perfect place for his sauna, James put a ladder in my study that ends in a rooftop sauna just above. So my room is not completely private. But as compensation, when I want to take a break from writing, I climb the ladder for a breathtaking river view.

We also had very different ideas about color. I have always loved all kinds of color—except beige. When I married James, his house was an understated harmony of natural wood, beige-white walls, sandy carpet, brown leather furniture and unobtrusive dark red accents. Now, starting fresh with the first house I'd ever had built for *me*, I could indulge in all the color I wanted.

"What I absolutely have to have," I specified firmly, "is a lemon-yellow house with apple-green trim, and maybe some pink here and there." In the Midwest, winter is long and colorless; I wanted a house that would sing in the snow. James gulped, but I dug in my heels. I am happy to say that the result pleased him as much as it did me.

When it was time to decorate, James became as enthusiastic as I in experimenting with color. "Bright red on the stairs?" I'd ask. "Bright red!" he'd reply firmly.

We tussled a little over some other issues. I wanted a giant deck, but James thought a small, compact deck would fit the cottage better. This time I gave in. Although James requested no clutter, I occasionally sneak an old vase into the house, position it discreetly on the shelves and pretend that it has always been there.

When we were first discussing a weekend retreat, I said to James, "Let's understand one thing. Just because we have a cottage, I don't want to feel I have to go there every weekend." Now he teases me about my change of heart. No compromise here: I was wrong about how I'd feel. Ever since Wind Whistle was finished, no party, play or concert has kept me in town. Wind Whistle beckons me with its quiet warmth—its spirit of an English cottage—and I hurry there as often as possible. ■ *Editor* SUSAN ZEVON
Photographer JUDITH WATTS

Susan Allen Toth's books include Blooming, Ivy Days *and* How to Prepare For Your High School Reunion. *She is a professor of English at Macalester College.*

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Creamy Dijon Tarragon Sauce

Sauté 1 cup sliced mushrooms in 1 Tbsp. margarine; set aside. In saucepan, whisk together 1 cup heavy cream, ⅓ cup Grey Poupon Dijon Mustard, 2 eggs, 1 Tbsp. white wine vinegar, and ¼ tsp. dried or 1 tsp. fresh tarragon leaves. Cook and stir over low heat until mixture thickens; stir in mushrooms. Serve over chicken, meat or vegetables. Makes 1¾ cups.

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THE BOUNTIFUL SOUTHERN TABLE

Continued from page 115

BLACK-EYED-PEA SALAD WITH CHAMPAGNE VINAIGRETTE

If you have to make this salad far enough in advance for it to require refrigeration, be sure to allow time for it to come to room temperature before serving. This can take up to an hour.

- **8 cups water**
- **3 tablespoons dried basil**
- **1 tablespoon plus 1 teaspoon salt**
- **3 pounds frozen black-eyed peas**
- **2 medium sweet red peppers, diced**
- **2 medium bell peppers, diced**
- **1 large red onion, thinly sliced**
- **⅔ cup safflower oil**
- **⅓ cup sweet champagne, such as Asti Spumante**
- **⅓ cup rice-wine vinegar**
- **1 teaspoon freshly ground pepper**

□ In a large saucepan combine water, basil and 1 tablespoon salt. Bring to a boil and simmer 5 minutes. Add peas and cook over medium heat about 45 minutes, or until peas are tender but not mushy. Drain and cool.

□ Toss in peppers and onion. To make champagne vinaigrette, whisk together oil, champagne, vinegar, remaining teaspoon salt and pepper. Pour vinaigrette over peas and marinate for several hours in the refrigerator. Serve salad at room temperature. Serves 8 or more.

DEEP-DISH DEWBERRY PIE WITH CREAM

Dewberries are small wildberries in the blackberry family. You may also substitute strawberries for dewberries. However, blackberries are the best substitute.

Crust:

- **2 cups all-purpose flour**
- **1 teaspoon sugar**
- **½ teaspoon salt**
- **¾ cup (1½ sticks) unsalted butter, chilled and cut into bits**
- **¼ cup plus 1 tablespoon ice water**

Filling:

- **1 cup plus 1 tablespoon sugar**
- **2 tablespoons all-purpose flour**
- **5 cups dewberries (or blackberries), fresh or frozen, rinsed and drained**
- **¼ cup (½ stick) unsalted butter, chilled and cut into bits**
- **1 tablespoon lemon juice**
- **½ teaspoon ground cinnamon**
- **Heavy cream, as needed**

□ Make crust: In a food processor combine dry ingredients. Add butter and process until mixture resembles coarse meal. With machine running, add water a tablespoon at a time, until dough holds together. Gather dough into a ball and place between 2 sheets of waxed paper, flattening the ball slightly. Refrigerate 30 minutes.

□ Make filling: In a large bowl combine flour and 1 cup sugar. Add berries, butter and lemon juice and combine carefully with a wooden spoon.

□ Roll out half of dough onto a floured surface and line an 8-inch deep-dish pie pan. Brush edge with water. Fill with berry mixture. Roll out remaining dough and lay over filling. Seal sides and make steam slits in top. Mix remaining tablespoon sugar with cinnamon and sprinkle on top of dough. Bake in a preheated 425°F oven 35 to 40 minutes, or until crust is dark golden. Serve with cream. Serves 6 to 8.

TARRAGON-CREAMED RIVER SHRIMP AND CHICKEN

You might substitute crawfish tails for the shrimp if you have them.

- **¾ cup (1½ sticks) unsalted butter**
- **½ cup chopped green onions, including some green tops**
- **1 teaspoon dried tarragon**
- **2 cups coarsely chopped chicken-breast meat**
- **2 cups thickly sliced fresh mushrooms**
- **1 cup chopped sweet red peppers**
- **¾ cup dry white wine**
- **2 cups small peeled and deveined river shrimp (or any very small shrimp)**
- **2 tablespoons flour**
- **2 cups half-and-half, scalded**
- **Salt and freshly ground white pepper, to taste**
- **Dash nutmeg (optional)**
- **Dash paprika (optional)**

□ In a large saucepan melt ¼ cup butter. Add green onions and half of tarragon. Sauté over medium-low heat about 5 minutes, until onions are wilted. Add chicken, mushrooms, red pepper and ½ cup wine. Increase heat to medium high and sauté about 5 minutes, until chicken is opaque. Add shrimp and remaining tarragon. Sauté 2 minutes, tossing constantly, until shrimp turn pink. Remove from heat and set aside.

□ In a separate saucepan over medium-low heat, melt remaining ½ cup butter. When butter bubbles, sprinkle flour over it and whisk to mix well.



Add half-and-half, whisking vigorously, until sauce is smooth and thick. Flavor with remaining ¼ cup wine, salt, pepper and nutmeg. Continue to cook, whisking, 2 minutes. Do not let boil.

□ Meanwhile, bring chicken-shrimp mixture back to a simmer and add sauce. Season to taste. Serve hot on a split, buttered biscuit (recipe follows). Sprinkle with paprika. Serves 6 to 8.

CAT-HEAD BISCUITS

These are actually called "Carrie Bass's Cat-Head Biscuits" whenever they are mentioned.

2 cups all-purpose flour
1½ teaspoons baking powder
1½ teaspoons sugar
⅓ cup solid vegetable shortening, cut into walnut-size pieces
1 cup buttermilk
Unsalted butter, melted

□ In a food processor combine dry ingredients and shortening. Process until mixture resembles coarse meal. Add buttermilk and process, using pulse motion, until mixture is moistened. (This can also be done by hand, using 2 knives to cut in shortening.) Turn dough out onto a floured surface and knead lightly 3 or 4 times.

□ Divide dough into 10 small pieces; roll and flatten each into a ½-inch-thick round ("about the size of the average house-cat's head," to quote the lady herself) and place on two lightly greased baking sheets. Brush each top with melted butter and bake in a preheated 450°F oven 12 minutes, or until golden. Makes 10 large biscuits.

BAKED STUFFED HAM

Be sure to have your butcher do the deboning. It will save you plenty of time, especially if you have never done it before. (Save the bone and end for cooking any kind of bean. It may be frozen for later use.)

10- to 12-pound cooked ham, deboned with joint-end removed
Savory stuffing (recipe follows)
½ cup coarse-grained mustard
½ cup firmly packed dark brown sugar
¼ cup dry white wine

□ Cut rind from ham and remove all but ¼-inch fat. Score remaining fat. Stuff lightly, being careful not to pack in stuffing. Truss and bake in a preheated 350°F oven, about 20 minutes, or until fat begins to brown.

□ Meanwhile, combine mustard, brown sugar and wine to make a paste. Smear this over browned ham and continue to bake another 25 minutes, basting with pan juice. Serves 12 or more.

SAVORY STUFFING

¼ cup (½ stick) unsalted butter
1 cup coarsely chopped onions
½ cup chopped green bell peppers
4 cups coarsely chopped mushrooms
2 cups coarse fresh breadcrumbs, toasted
½ cup chopped fresh parsley
Generous ¼ cup coarsely chopped walnuts
½ teaspoon dried sage
½ teaspoon dried thyme
½ teaspoon freshly ground pepper
½ teaspoon salt
3 to 4 tablespoons dry white wine

□ In a large skillet melt butter over low heat and sauté onions and green peppers about 5 minutes, until onions are wilted. Add mushrooms and sauté mixture another 15 minutes. Stir in remaining ingredients except wine, remove from heat and toss. Mix in white wine, tossing mixture again.

□ If any stuffing is left over, place in a shallow greased baking dish and bake, covered, with ham. Uncover last 15 minutes of cooking time to brown stuffing lightly. Makes about 4 cups.

STEAMED CARAWAY CUCUMBERS

Cucumbers are too often thought of as something just to have in a salad. Here is a change of pace.

6 large cucumbers, peeled, cut in half lengthwise and seeded
2 teaspoons caraway seeds
1 tablespoon unsalted butter
1 tablespoon plain yogurt
Salt, to taste

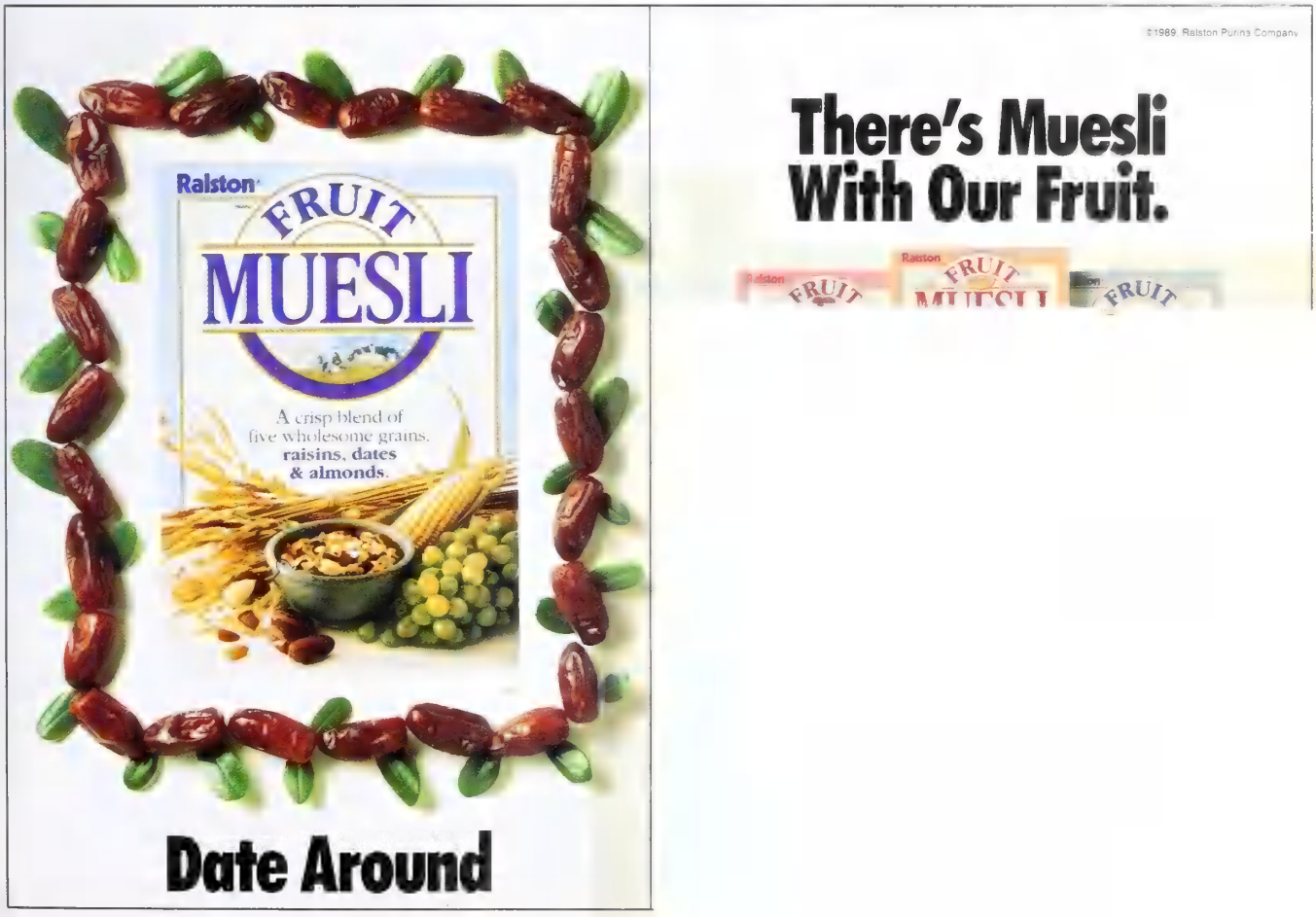
□ Cut cucumbers into ½-inch-thick semicircles. Sprinkle with caraway seeds, then place in a large steamer. Steam about 20 minutes, until tender. Remove to a warm bowl and toss with butter and yogurt, adding more of either, if you like. Salt, to taste. Serve hot or warm. Serves 12.

PUREE OF BEETS AND CARROTS

The thing to remember about this, and most other purees, is that it is important to season it to your personal taste. It can be pureed to a completely smooth texture or be left rather coarse, as you wish. You can use crème fraiche, butter, yogurt or a little stock to achieve the consistency and taste you like. A squeeze of lemon or a few drops of vinegar will also pique the flavor of most vegetables.

3 cups grated carrots
3 cups coarsely chopped, peeled baked beets

(Continued on page 124)



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- **2 cups thickly sliced, peeled and cored pears**
- **2 cups thickly sliced, peeled and cored apples**
- **2 cups thickly sliced, peeled and pitted peaches**
- **2 cups coarsely chopped fresh pineapple**
- **2 cups seedless grapes**
- **¾ cup firmly packed light brown sugar**
- **⅓ cup (⅔ stick) unsalted butter, slightly softened**
- **2 generous tablespoons curry powder**

□ In a large bowl mix fruit and set aside. In a separate bowl mix brown sugar, butter and curry powder, then toss with fruit. Transfer fruit into a shallow, buttered baking dish.

□ Bake, covered, in a preheated 325°F oven 45 minutes. Uncover and continue baking another 15 minutes, or until fruit is soft. Serve warm. Serves 12.

ONION TART

Like most other vegetable tarts, this makes a nice luncheon dish. Just add a salad and sherbet with cookies, and you have it done.

Crust:

- **3 cups all-purpose flour**
- **1 teaspoon salt**
- **½ cup (1 stick) unsalted butter, frozen and cut into bits**
- **½ cup solid shortening, frozen and cut into pieces**
- **¼ cup plus 2 tablespoons ice water**

Filling:

- **2 tablespoons (¼ stick) unsalted butter**
- **4 cups thinly sliced sweet red onions**
- **½ cup dry white wine**
- **¼ cup minced fresh parsley**
- **2 cups shredded Swiss cheese**
- **Black olives, pickles, peeled cherry tomatoes (optional)**

□ Make crust: In a food processor combine flour and salt. Add butter and shortening and process until texture resembles coarse meal. Add ice water a tablespoon at a time and process just until dough forms a ball. Divide in half and press portions into flattened circles between sheets of waxed paper. Wrap and refrigerate.

□ Roll out half of dough onto a floured surface and line a deep 9- to 10-inch pie plate. Set aside.

□ Make filling: In a large skillet melt butter and add onions. Sauté over

THE BOUNTIFUL SOUTHERN TABLE

Continued from page 123

- **1½ tablespoons lemon juice**
- **⅛ teaspoon grated nutmeg**
- **¼ cup (½ stick) unsalted butter**
- **2 tablespoons plain yogurt or sour cream**
- **Salt, to taste**

□ In a small saucepan barely cover carrots with water. Bring to a boil and cook slowly about 15 minutes, or until tender. Drain and place in a food processor with remaining ingredients except salt. Puree to desired consistency. Add salt and any of the other ingredients, to taste.

□ Reheat in top of a double boiler, stirring often. Puree serves 12.

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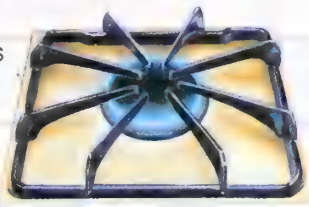
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medium-low heat 15 minutes, until wilted. Add wine and parsley, and simmer 15 minutes more, until liquid is almost evaporated. Layer 1½ cups cheese on bottom of tart shell and top with 1½ cups onion mixture. Make another layer with remaining cheese, then onions. Place in a preheated 450°F oven just long enough to melt cheese. Do not overcook. Garnish with black olives, pickles and cherry tomatoes. Serves 8.

PEACH AND MERINGUE "SHORTCAKE"

Here is a nice change from the usual shortcake. Use it with any kind of berry or other fruit.

- **3 egg whites, room temperature**
- **⅛ teaspoon salt**
- **1 cup sugar, plus extra for cream**
- **1 teaspoon vanilla extract**
- **6 large peaches, peeled and sliced**
- **1 tablespoon fresh lemon juice**
- **1 pint heavy cream**
- **Rum, for flavoring cream**

□ In a medium bowl beat egg whites until foamy. Add salt and beat until soft peaks begin to form. Continue beating while adding sugar, several tablespoons at a time, until mixture is stiff and shiny. Beat in vanilla. Drop by large spoonfuls onto a baking sheet lined with lightly greased and floured waxed paper. Place baking sheet in a preheated 350°F oven and turn off. Leave in oven until meringues are cooled (or overnight).

□ Peel meringues off paper and store in an airtight container.

□ To serve, toss peaches with lemon juice. Whip the cream with sugar and vanilla or rum. Assemble as you would shortcakes. Serves 6 to 8.

CORN AND OYSTER CHOWDER

Some people add diced sweet red pepper to this; I like it as it is.

- **½ cup (1 stick) unsalted butter**
- **1 cup finely chopped onions**
- **1 cup finely chopped celery**
- **2 cups cubed potatoes (½-inch cubes)**
- **2 cups chicken stock**
- **2 cups water**
- **½ teaspoon dried basil**
- **¼ teaspoon salt**
- **3 tablespoons flour**
- **2 cups milk**
- **1 can (20 ounces) whole kernel corn, drained, or 2 cups fresh or frozen corn**
- **20 medium oysters, shucked, with 2 tablespoons oyster liquor**

□ In a large saucepan melt butter over medium heat and add onions and celery. Sauté about 10 minutes, until slightly browned. Add potatoes, stock, water, basil and salt. Simmer over low heat 30 to 45 minutes, until potatoes are tender and falling apart.

□ In a small saucepan, whisk together flour and ½ cup milk. Bring to a boil over low heat and whisk mixture into simmering stock. Add remaining milk and corn. Heat soup over low heat another 3 to 4 minutes. Do not boil.

□ Just before serving, add oysters and liquor. Heat 5 to 6 minutes, or until oysters puff up and edges curl. Serves 8 to 10.

ALMOND-PEAR TORTE

You can use any kind of nut, or a combination. Each has its distinctive taste.

- **2 to 3 pears, cut into ⅛-inch slices**
- **1 cup water mixed with 2 tablespoons fresh lemon juice**
- **1 cup sugar**
- **6 eggs, separated**
- **1 cup finely ground blanched almonds**
- **½ cup lightly toasted white breadcrumbs**
- **½ teaspoon vanilla extract**
- **½ cup apple jelly, melted**

□ Soak pear slices in lemon water to keep them from turning brown.

□ In a large bowl cream sugar with egg yolks until mixture is lemon-colored, about 3 or 4 minutes. Stir in almonds, breadcrumbs and vanilla; mix well. Beat egg whites until stiff, then lightly fold into the batter.

□ Pour batter into an 8-inch springform, the bottom of which has been lightly greased, and bake 40 minutes in a preheated 350°F oven, or until cake tester inserted in several spots comes out clean. Cool in pan to room temperature, then remove. Drain pear slices thoroughly, then arrange on top of torte. Glaze with melted jelly.

□ Serve with ice cream or whipped cream. Serves 8 to 10.

CLARA NELL ADAMS'S WHITE-CHOCOLATE CAKE

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(Continued on page 138)

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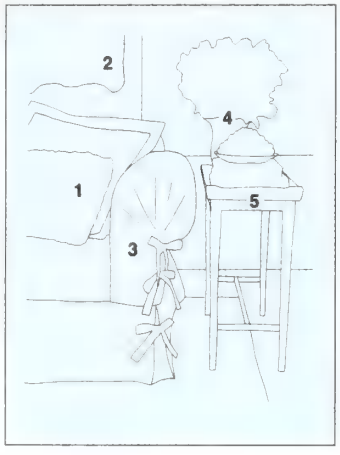
HB READER ADVANTAGE

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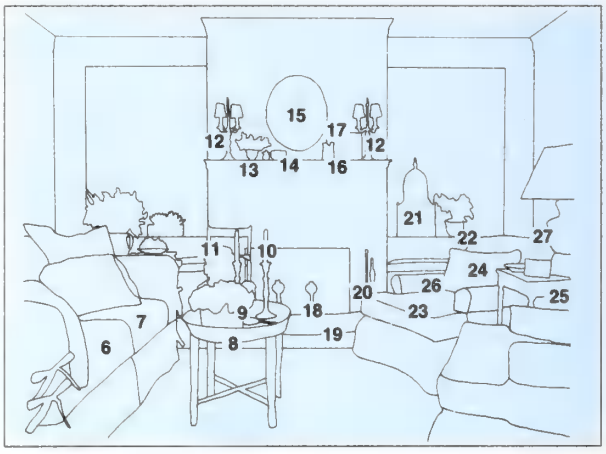
GREAT DESIGN AT RETAIL: SHEET SMARTS

Pages 96 to 107



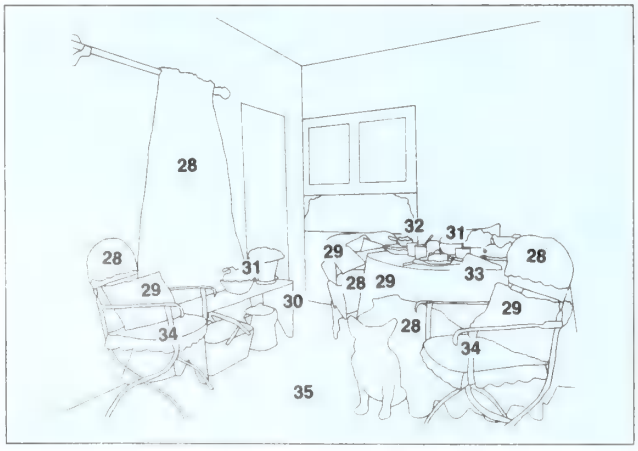
Living-room detail, page 96 (left)

1. *Pillow, R. Brooke, Ltd.* $1,100.00
*2. *Painted mirror, Lexington Gardens* 600.00
3. *Sheet fabric, Martex (full flat)* 35.00
*4. *Pitcher, Florence de Dampierre Ltd.* 350.00
5. *Table, Florence de Dampierre Ltd.* 2,200.00



Living room, pages 96 and 97 (above)

6. *Sheet fabric, Martex (queen flat)* $43.00
7. *Sofa, Expressions Custom Furniture* 1,700.00
*8. *Table, Kentshire Galleries* 16,000.00
9. *Magnifier, R. Brooke, Ltd.* 275.00
*10. *Pair of candlesticks, Kentshire Galleries* ... 1,600.00
11. *Chair, Florence de Dampierre Ltd.* 1,335.00
*12. *Pair of candlestick lamps, Kentshire Galleries* 5,350.00
13. *Blue bowl, R. Brooke, Ltd.* 495.00
14. *Blue finger bowl, R. Brooke, Ltd. (per pr.)* 275.00
*15. *Portrait, Bardith I (per pr.)* 15,000.00
16. *Field glasses, R. Brooke, Ltd.* 675.00
17. *Engraving, Ursus Books and Prints* 585.00
18. *Andirons, Historic Housefitters (per pr.)* 85.00
19. *Fire fender, Wm. H. Jackson* 1,500.00
20. *Fire tools, Wm. H. Jackson (per pr.)* 600.00
*21. *Birdcage, Betty Jane Bart Antiques* 895.00
*22. *Cachepot, Kentshire Galleries* 1,800.00
23. *Sheet fabric, Martex (queen flat)* 38.00
24. *Needlepoint pillow, Kentshire Galleries (per pr.)* 2,250.00
*25. *Table, Kentshire Galleries* 12,750.00
26. *Armchairs, George Smith (ea.)* 2,800.00
27. *Lamp, R. Brooke, Ltd.* 600.00



Breakfast room, pages 98 and 99 (above)

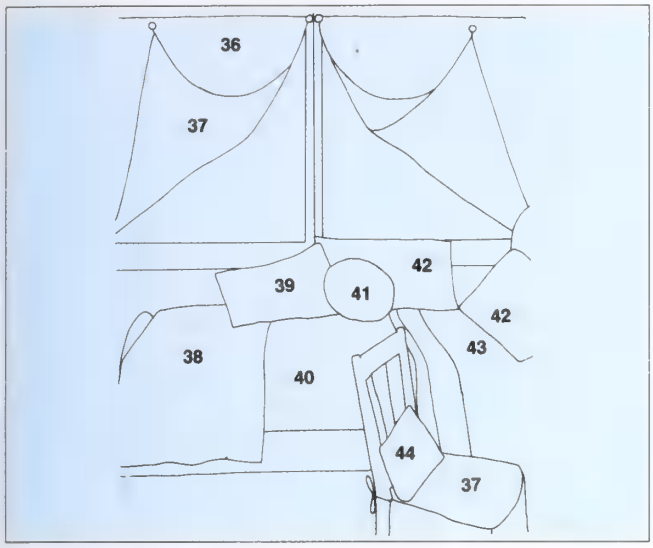
28. *Sheet fabric, Wamsutta (twin flat)* $16.00
29. *Assorted pillows and tablecloths, Manderley (ea.)* 65.00 to 125.00
30. *Bench, Manderley* 165.00
31. *Ceramic dinnerware, Fioriware (ea.)* 20.00 to 38.00
32. *Flatware, Sue Fisher King (5-piece setting)* 120.00
33. *Napkins, Sue Fisher King (ea.)* 7.00 to 40.00
34. *Folding chair, Smith & Hawken (armless only)* 105.00
35. *Sisal, Pier 1 (per sq. ft.)* 79¢ to 1.49

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All prices are approximate suggested retail

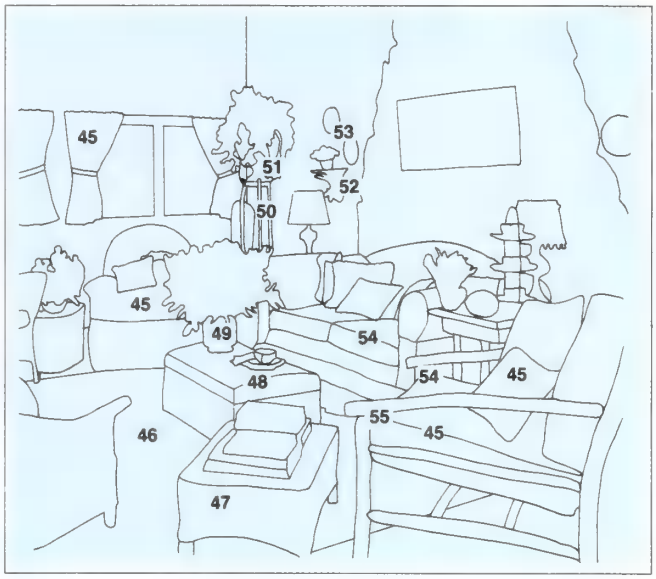
SHEET SMARTS

Continued



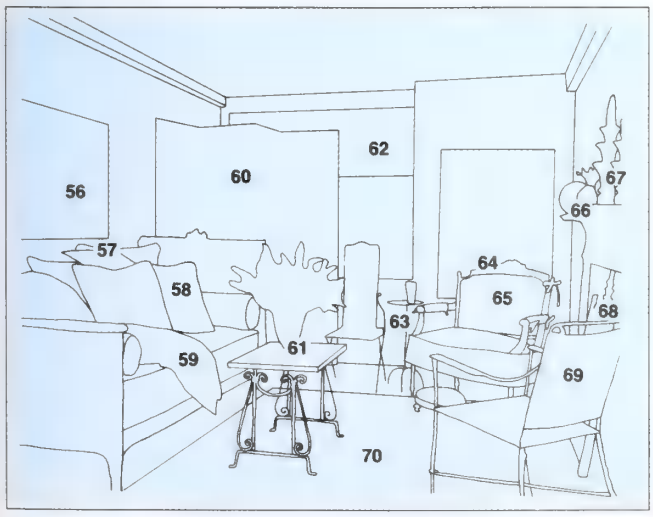
Bedroom detail, page 100
(left)

36. *Sheet fabric, Adrienne Vittadini (twin flat)* . $17.00
37. *Sheet fabric, Adrienne Vittadini (twin flat)* . 17.00
38. *Quilt, Village Antiques Center* 445.00
39. *Sham, Adrienne Vittadini* 40.00
40. *Cotton blanket, Adrienne Vittadini (twin)* ... 45.00
41. *Round pillow, Sweet Nellie* 150.00
42. *Pillowcases, Adrienne Vittadini (standard)* . 20.99
43. *Sheet, Adrienne Vittadini (twin flat)* 17.00
*44. *Pillow, Sweet Nellie* 88.00



Living room, page 101
(right)

45. *Sheet fabric, Springmaid (twin flat)* $16.00
46. *Needlepoint carpet, Central Carpet* 1,399.00
47. *Wicker ottoman, Lane/Venture* 420.00
48. *Teacup, Avventura* 55.00
49. *Cachepot, Avventura* 200.00
50. *Plant stand, Lexington Gardens* 650.00
51. *Planter, Vietri* 140.00
52. *Antler brackets, Lexington Gardens (ea.)* ... 180.00
53. *Plates, Leslie Allen Antiques (set of 3)* 65.00
54. *Sheet fabric, Springmaid (twin flat)* 9.99
55. *Chair, Flat Rock Furniture, Inc.* 456.00



Living room, pages 102 to 103
(left)

56. *Hand-painted photograph, Norma Hill* $2,250.00
57. *Decorative pillow, Eileen West* 32.00
58. *Sheet fabric, Eileen West (queen flat)* 40.00
59. *Wool throw, ABC Carpet & Home* 180.00
60. *Screen, Norton Blumenthal* 7,850.00
*61. *Iron table, Richard Kazarian* from 150.00
62. *Custom shade, Krystal Window Creations (per sq. ft.)* 20.00
63. *Table, Giles & Co.* 50.00
*64. *Gilt settee, Bardith I Antiques* 10,000.00
65. *Sheet fabric, Eileen West (queen flat)* 40.00
66. *Mercury glass vases, John Rosselli International (ea.)* 150.00 to 295.00
67. *Finials, John Rosselli (per pr.)* 750.00
68. *Iron gate, Great American Salvage Co. (per pr.)* 1,800.00
69. *Chair, Palecek* 339.00
70. *Sisal rug, ABC Carpet & Home* 180.00

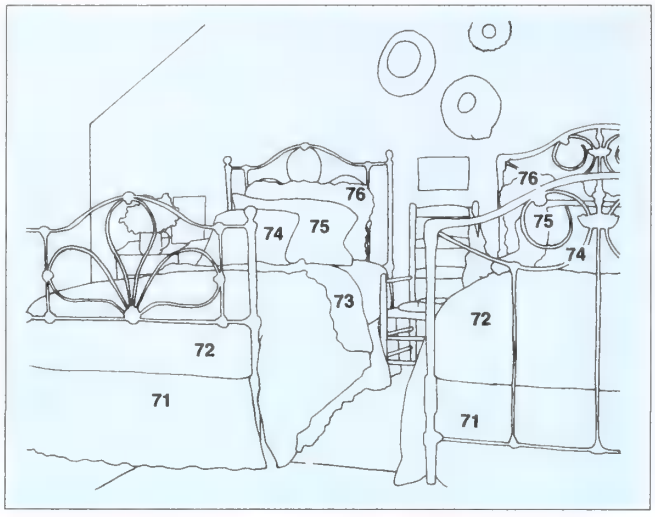
(Continued on page 128)

HB READER ADVANTAGE

Continued from page 127

SHEET SMARTS

Continued

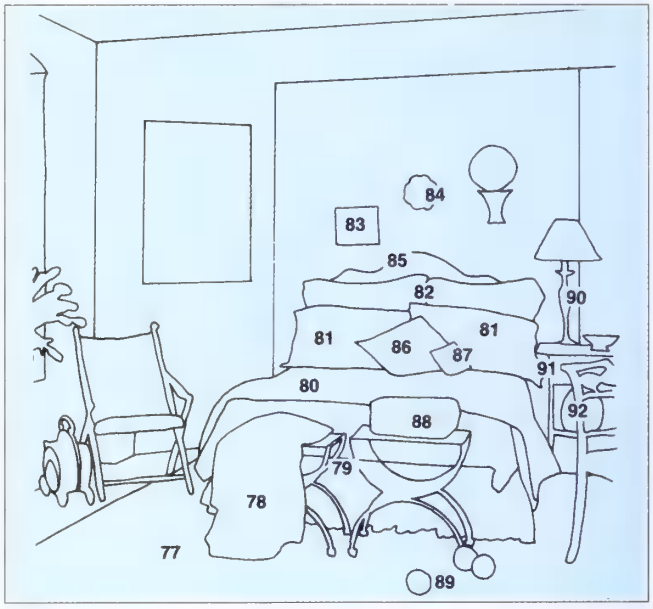


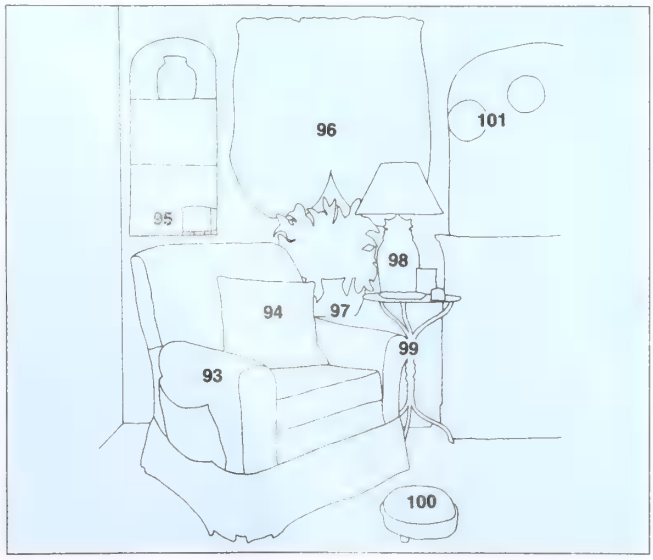
Bedroom, page 105
(left)

71. *Dust ruffle, Ralph Lauren (twin)* *$315.00*
72. *Blanket, Ralph Lauren (twin)* *120.00*
73. *Floral sheet, Ralph Lauren (twin flat)* *38.00*
74. *Knit pillow, Ralph Lauren* *350.00*
75. *Pillowcase, Ralph Lauren (standard)* *100.00*
76. *Pillow sham, Ralph Lauren (standard)* *91.00*

Bedroom, page 106
(right)

77. *Sisal rug, ABC Carpet & Home (per sq. yd.)* *$199.00*
*78. *Paisley shawl, Vito Giallo Antiques* *from 350.00*
79. *Stools, Michael Shannon Assoc. (ea.)* *750.00*
80. *Quilt, Victoria Moreland (full)* *125.00*
81. *Pillowcase, Victoria Moreland (standard set)* *60.00*
82. *Shams, Paper White Ltd. (ea.)* *23.00*
83. *Oil painting, The Corner Shop* *250.00*
84. *Photograph, The Corner Shop* *395.00*
85. *Headboard, Victoria Moreland (full)* *250.00*
86. *Pillow envelope, Paper White, Ltd.* *23.00*
87. *Embroidery pillow, Trouvaille Française* ... *80.00*
88. *Lacquer box, Limited Editions* *1,500.00*
89. *Carpet balls, The Corner Shop (ea.)* *39.00*
90. *Iron lamp, The Garden Source* *220.00*
91. *Bamboo table, John Rosselli International* *900.00*
92. *Canton jar, John Rosselli Int'l.* *450.00*





Bedroom detail, page 106
(left)

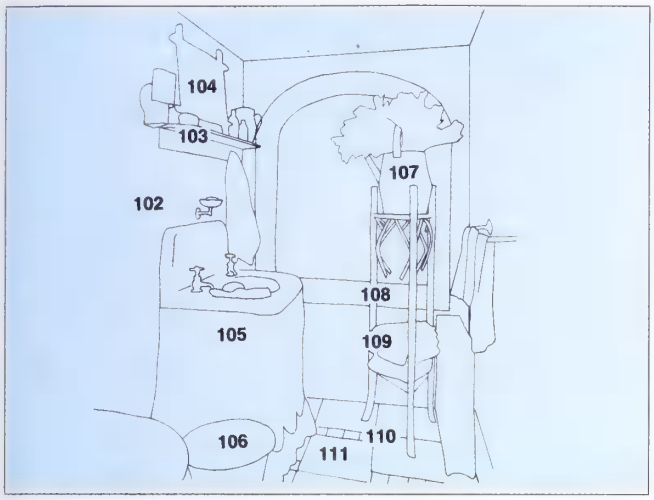
93. *Chair fabric, Victoria Moreland (per yd.)* ... *$24.00*
94. *Pillow, John Rosselli International* *150.00*
95. *Matchstick box, Limited Editions* *450.00*
96. *Balloon shade, Victoria Moreland* *65.00*
97. *Fire screen, The Corner Shop* *900.00*
98. *Lamp, Limited Editions* *600.00*
99. *Table, Michael Shannon Associates, Inc.* *1,020.00*
100. *Footstool, The Corner Shop* *1,400.00*
*101. *Chinese plates, John Rosselli International (ea.)* *275.00 to 750.00*

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SHEET SMARTS

Continued



Bathroom, page 107 (above)

102.	*Wallpaper, Victoria Moreland (per roll)*	*$24.00*
103.	*Soap box, Limited Editions*	*45.00*
*104.	*Mirror, John Rosselli International*	*300.00*
105.	*Sheet fabric, Victoria Moreland (standard set)*	*60.00*
106.	*Basket, Motto*	*35.00*
107.	*Watering can, John Rosselli International*	*295.00*
108.	*Plant stand, John Rosselli International*	*600.00*
*109.	*Towels, Trouvaille Française (ea.)*	*8.00 to 20.00*
110.	*Blue tiles, Country Floors (ea.)*	*2.90*
111.	*Terra-cotta tiles, Country Floors (ea.)*	*2.70*

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21.	22.	23.	24.	25.	26.	27.	28.	29.	30.
31.	32.	33.	34.	35.	36.	37.	38.	39.	40.
41.	42.	43.	44.	45.	46.	47.	48.	49.	50.
51.	52.	53.	54.	55.	56.	57.	58.	59.	60.
61.	62.	63.	64.	65.	66.	67.	68.	69.	70.
71.	72.	73.	74.	75.	76.	77.	78.	79.	80.
81.	82.	83.	84.	85.	86.	87.	88.	89.	90.
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(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

CORRECTION

The name of the architectural firm responsible for the design of the home office on page 60 of our February 1990 issue was inadvertently omitted. The firm is Trumbull Associates, 225 Lafayette St., NY 10012.

STYLEBEAT

●*Page 15:* **Metaphor fabrics,** including the silk chiffon in the room by Mathieu-Ray, are available for $70 to $110 per yd. in the United States at J. Robert Scott & Associates (T), 8727 Melrose Ave., Los Angeles, CA 90069.

●*Page 16:* **Red-and-white-striped chair,** #5032, $660 COM—Lee Industries (M), PO Box 26, Newton, NC 28658. **Table cover,** "Last Word," #18, 54 in. wide, 100 percent cotton with Teflon® finish, $20 per yd.—Covington Fabrics (T), 267 Fifth Ave., New York 10016. **"Chambray Ticking" napkins,** $10 ea.—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036. **Tea set: teapot,** $55; **cup and saucer,** $13.50; **sugar,** $45; **creamer,** $35; **spoons,** $50 ea.—Wolfman-Gold & Good Company (R,T), 116 Greene St., New York 10012. **Blue-and-white ticking slipcover** (black, pink, yellow and green also available), $75—Chateau Creations for Ann Rochais (T), 225 Fifth Ave., New York 10010. Available at: Petals, 5001 El Campo, Fort Worth, TX 76107; Mildred Thomas & Company, 67 N. Main St., Chagrin Falls, OH 44022; Lassiters, 3500 Peachtree Rd. NE, Atlanta, GA 30326; Rose Tree Cottage, 824 E. California Blvd., Pasadena, CA 91106. Background painted by Betsy Davis Backdrops, 397 W. 12 St., New York 10014. **Biedermeier settee,** satin birch, $4,250; **needlepoint pillows** (from left), $800, $625, $350—Macy's Corner Shop Antique Gallery (R), 151 W. 12 St., New York 10001. **Ticking wallcovering,** "Key West Stripe," $37.50 per roll; **"Bridget" red throw,** $90—Ralph Lauren Home Furnishings Inc. (M), 1185 Avenue of the Americas, New York 10036. **Ruffled ticking pillow,** $70; **navy-striped area rug,** 5½ by 8 ft., $60—ABC Carpet & Home (R), 888 Broadway, New York 10003. **Mahogany stool,** $6,750 pr.—Circa David Barrett, Ltd. (T), 232 E. 59 St., New York 10022. **Fabric on settee and stool,** "Harrington," 54 in. wide, 100 percent cotton, $14 per yd.—Covington Fabrics (T), 267 Fifth Ave., New York 10016. **"Ticking Stripe"** bed linens from the Country Classics Collection by Gear, full size: **set of sheets,** $45; **comforter, dust ruffle, shams,** $190; **neck roll,** $20—Springmaid (M); for a store near you call 800–537–0115.

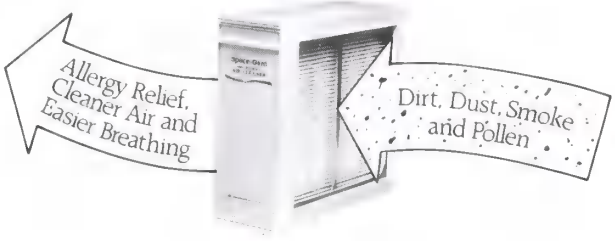
●*Page 17:* **Lyre bench,** #65-7585, solid pine in stripped-pine finish with natural-rush seat, $689—GuildMaster (M), PO Box 10725, Springfield, MO 65808; for a decorator source near you call 417–831–4311.

●*Pages 22 and 23:* **Mini-ottoman,** #500, Victorian-style to match a slipper chair, $195 COM—Edward Ferrell Ltd. (M), PO Box 6016, Emerywood Sta., High Point, NC 27262; for a decorator source near you call 919–841–3028. **Square neoclassic ottoman,** #7453, inspired by Scandinavian country-style love seat, pine, $475 COM—Jeffco Enterprises, Ltd. (M), 1 N. Broadway, White Plains, NY 10601; for a store near you call 914–682–0303. **Square wicker ottoman** with striped fabric cushion, #410-05, 17 by 24 by 17 in. high, $420—Lane/Venture, PO Box 1029, Conover, NC 28613; 704–328–2352. **Regency-style stool,** #5118, gilded spiral reeding, carved-gilt wood and ebonized finish, scrolling on sides and legs and deep button cushion, from the Stately Homes Collection, Howick Hall, $2,918 COM—Baker Furniture (M), 1661 Monroe West, Grand Rapids, MI 49505; for a store near you call 616–361–7321. **Square white ottoman with fringe,** #78, in Doblin Mills' rayon/cotton fabric #0358, $814—Harden Furniture Inc. (M), Mill Pond Way, McConnellsville, NY 13401; 315–245–1000. **Regency-style bench,** #1517, from the McMillen Collection, Penshurst Place, $1,038—Baker Furniture. **Fabric on Regency bench,** "Sheffield," #P009305, in Buttercup, #153, 100 percent cotton, Teflon® finish, 54 in. wide, $21 per yd.—Bloomcraft (M), 381 Park Ave., S., New York 10016; for a store near you call customer service, 212–683–8900. **Square yellow tufted ottoman,** from the Stately Homes Collection, #467-11, $1,110 COM—Baker Furniture (M). **Flame-stitch-covered stool,** #33-102, styled after mid-1800s English stool, $363—Century Furniture (M), PO Box 608, Hickory, NC 28603. **White-and-beige-striped stool,** #5014-88, from the Mark Hampton Collection, $515 COM—Hickory Chair Co. (M), PO Box 2147, Hickory, NC 28603; 704–328–1801. **Square leopard-print ottoman,** #22-2102, 36 by 30 by 16 in. high, $759 COM—Kittinger Company (M), 1893 Elm-

(Continued on page 130)



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PRODUCT INFORMATION

Continued from page 129

wood Ave., Buffalo, NY 14207; 800–876–2378. **Leopard fabric on ottoman,** #32419/6, 7-3A silk, $216 per yd.; #32419/6, cotton, $20 per yd; by M.A. Jackson & Co., Ltd.—Yellow Monkey Village Antiques (R), Rte. 35, Cross River, NY 10518; 914–763–9400. **Queen Anne-style foot-stool,** #1282186, mahogany finish, 9 by 12 by 16½ in. high, $49 COM—Bombay Company (R,M), Fort Worth, TX 76161; 800–535–6876. Footstool as shown, painted by Ross Madole, 243 W. 98 St., New York 10025; 212–666–7738. **Fabric on footstool,** "Bearn," #15, 100 percent cotton, 5 in. wide, $39 per yd.—Pierre Deux (R), 870 Madison Ave., New York 10021. **Pink-and-white-striped bench,** #501, natural pine finish, 44 by 21½ by 17 in. high, covered in "Brandt Point," in Sweetheart color—Lee Industries (M), PO Box 26, Newton, NC 28658; 704–464–8318.

GARDEN GUIDE

●*Page 60:* Mail-order sources for seeds; write for catalogs or lists. **Clyde Robin Seed Co., Inc.,** Dept. HB, 25670 Nickel Pl., Hayward, CA 94545. **Jacklin Seed Co.,** Dept. HB, W. 5300 Jacklin Ave., Post Falls, ID 83854. **Northplan Seed Producers,** Dept. HB, Silver & Gold Brand Seed, PO Box 9107, Moscow, ID 83843. **Windrift Prairie Shop,** Dept. HB, R.D. 2, N. Daysville Rd., Oregon, IL 61061. **Johnny's Selected Seeds,** Dept. HB, Foss Hill Rd., Albion, ME 04910. **Horizon Seeds, Inc.,** Dept. HB, 1600 Cornhusker Highway, PO Box 81823, Lincoln, NE 68501. **Stock Seed Farms, Inc.,** Dept. HB, R.R. 1, Box 112, Murdock, NE 68003. **Bentley Seed Co.,** Dept. HB, PO Box 38, Pearl Steet., Cambridge, NY 12816. **W. Atlee Burpee Seed Co.,** Dept. HB, 300 Park Ave., Warminster, PA 18974. **Barmert Seed Co.,** Dept. HB, Rte. 3, Box 1120, Muleshoe, TX 79347. **The Vermont Wildflower Farm,** Dept. HB, Rte. 7, Charlotte, VT 05445. **Prairie Seed Source,** Dept. HB, PO Box 83, North Lake, WI 53064.

ENGLISH COUNTRY WEST

●*Pages 67 to 73: Designer:* Ann James, 1235 Coast Village Rd., Santa Barbara, CA 93108; 805–969–4554. Tiles hand-painted by Judy Fischer, 3615 Roblar Ave., Santa Ynez, CA 93460; 805–688–6333. **Orkney Island chairs** (by fireplace)—Albion Antiques and Gardens Inc., 1496 E. Valley Rd., Santa Barbara, CA 93108.

COUNTRY KITCHEN, HOUSEHOLD HUB

●*Pages 74 and 75: Designers:* Everett Brown, 351 Chapman Dr., Corte Madera, CA 94925, 415–924–9408; and Levithan-Orsini, Inc., 210 E. 58 St., New York 10022, 212–753–0088. *In breakfast nook:* **Windows**— Marvin Windows (M), 8043 24 Ave. South, Minneapolis, MN 55420. **Ceramic tiles,** Musa Conti-Nero, black-and-white, 8 by 8¼ in. sq.; **border tile,** Musa Conti-Nero, 8 by 3¼ in. (special order only)—Terra Cotta, Princeton Forestal Village, 124 Standhope St., Princeton, NJ 08540. **Antique marble-top table**—Grass Roots Antiques (R), 12 Main Street North, Woodbury, CT 06798. **Wicker armchairs,** "Lutece," no longer available—Howard Kaplan's French Country Store (R,T), 35 E. 10 St., New York 10003. **Metal heart wreath**—J. Seitz & Co. (R), Main St., Rte. 45, New Preston, CT 06777. **Blue-and-white hand-painted bowls** for Casa Fina, Portugal—The Pantry (R), Titus Road, Washington Depot, CT 06794. **Plates,** The Normandie Series, in jade #20—Loneoak & Co., 3351 E. Imperial Highway, Lynwood, CA 90262. **White-handled flatware,** "Mardi Gras" by Washington Forge—The Silo (R), 44 Upland Rd., New Milford, CT 06776. Blue-and-white antique Oriental cachepot and antique silver teaspoons not available. **Ceiling fan,** "Hunter Old Time Ceiling Fan"—Hunter Fan Co. (M), 2500 Frisco Ave., Memphis, TN 38114; available through The Beacon Light and Supply Co., 180 Walnut St., Hartford, CT 06144. **Wallcovering with border,** "Glaxton Hall" #312-8, 24 in. wide, 3-in. border—Philip Graf, 355 E. 72 St., New York 10021; 212–861–1539. *Right:* **Cabinets,** "Hampton" with vertical "V" groove, painted white—Rutt Custom Kitchens, A Harrow Co., Rte. 23, Goodville, PA 17528; supplied by Accent Kitchen & Bath, Rte. 202, Litchfield, CT 06759. **Countertops**—Accent Kitchen & Bath. **Kitchen sink and faucets**—Kohler Co. (M), Kohler, WI 53044; 414–457–4441; supplied by Goodhill Mechanical Co., Main Street, Woodbury, CT; 203–263–4557. **Dishwasher,** #THD3800; **compactor,** #TMC28—Thermador/Waste King (M), 5119 District Blvd., Los Angeles, CA 90040; 213–562–1133; supplied by Accent Kitchen & Bath, Rte 202, Litchfield, CT 06759. **Tea set** (antique tray not available)—Ralph Lauren (M), 1185 Sixth Ave., New York 10036; 212–642–8700.

●*Pages 76 and 77:* **Stove,** Vulcan Convection Range #SG260L-77R—Vulcan Stoves (M), 3600 N. Point Blvd., Baltimore, MD 21222; 301–284–0660; supplied by Accent Kitchen & Bath, Rte. 202, Litchfield, CT. 06759 **Thermador microwave,** #CP55—Thermador/Waste King, 5119 District Blvd., Los Angeles, CA 90040; 213–562–1133. **Rabbit cachepot**—The Haldon Group, PO Box 165306, Irving, TX 75016. **Skylight,** "Insuldome" (custom-made), 60 ft. sq.—Washington Supply Co., Washington Depot, CT 06794; 203–868–7395. **Built-in toaster** (on island counter), #KBT 100/KBH 101—Modern Maid Co. (M), 403 N. Main St., Topton, PA 19562-1499; 215–682–4211. **U-line wine cooler,** #18WC—Accent Kitchen & Bath, Rte. 202, Litchfield, CT 06759.

THE FLAVOR OF SOUTHERN FRANCE

●*Pages 80 to 83:* All furnishings and cabinetry custom-made by Charles Smallbone's showrooms: East Coast: 150 E. 58 St., New York 10155; 212–486–4530; catalog, $5; West Coast: 315 S. Robertson Blvd., Los Angeles, CA 90048; 213–550–7299; Southeast: Chevy Chase Plaza, 5301 Wisconsin Ave. NW, Suite 110, Washington, DC 20015; 202–537–3565. **Parrefeuille tile flooring**—Paris Ceramics, 543 Battersea Park Rd., London, England SW11 3BL; 011–44–1–228–5785. Also available at Smallbone showrooms.

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AS PRETTY AS SHE PLEASES

●*Pages 84 and 85:* **Dressing table and lamp shades,** design and execution, Christian Floury—Emma Eckelberry Interiors (R), PO Box 1048, Millbrook, NY 12545. **Fabric for table and shade,** voile sheers, #1030, and leaf print, Cornucopia Aqua #8500-12—Carleton V (T), 979 Third Ave., NY 10022. **Standing mirror,** English; **"Country House Line" stationery**—available through Emma Eckelberry Interiors. Other items on dressing table, personal collection. Linens and pillows on bed, personal collection. **Blanket cover,** full size, available in twin, queen, king and California king—Palais Royale (M), 923 D. Preston Ave., Charlottesville, VA 22901; 804–979–3911; available through Emma Eckelberry Interiors (R), PO Box 1048, Millbrook, NY 12545. **Pointed bookcase with finial,** custom-made by John Perini, custom-painted by Interior Concepts, can be sized to order; **photo album/scrapbook** (in bookcase)—available through Emma Eckelberry Interiors (R), PO Box 1048, Millbrook, NY 12545. **Lithograph** (on wall), "Leaves," English, 1860, from the series "Beautiful Leaves"—Niki Gerard, 212–517–8497. **Fabric on chair cushions** (chair, personal collection), Cornucopia Aqua #8500-12, design and execution, Christian Floury—Carleton V (T), 979 Third Ave., NY 10022; available through Emma Eckelberry Interiors (R), PO Box 1048, Millbrook, NY 12545. **Needlepoint rug,** "Arlington," 3 by 5 ft.—Rosecore (T), 979 Third Ave., New York 10022. **Bed hangings: chintz,** Lola/Travertine #8802-0; **stripe,** Melbourne/sky; design and execution, Christian Floury—Carleton V (T), 979 Third Ave., NY 10022; available through Emma Eckelberry Interiors (R), PO Box 1048, Millbrook, NY 12545. **Blanket cover** (see above). **Carpet,** Sea Grass; **needlepoint rug,** "Victoria," 3 by 6 ft.—Rosecore (T), 979 Third Ave., New York 10021; available through Emma Eckelberry Interiors. **Slipper chair; Elizabeth Bradley needlepoint kit,** also available finished; **round table and glass,** custom sizes available; **red table lamp,** custom-made by John Perini, custom-painted by Rosemary Fox; **folding screen,** custom-made by John Perini, custom-painted by Rosemary Fox; **silver candlestick lamp,** one of a pair, French; **alarm clock,** in black, green or lapis—available through Emma Eckelberry Interiors. **Fabric on slipper chair,** Aries, #C110-2; **fabric on table skirt,** Melbourne—Carleton V (T), 979 Third Ave., New York 10022; available through Emma Eckelberry Interiors. Design and execution of slipper-chair cushion, Christian Floury for Emma Eckelberry Custom Workroom. Stool in Fortuny fabric, shoes, antiques linens, sewing table (by bed), all personal collection.

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●*Pages 86 and 87:* **Organdy curtains,** #HC 79255, 100 percent cotton, also used in bedroom and dining room; **fabric on sofas,** white cotton/linen, #RL 1432-1, $25 per yd.—Decorators Walk (T), 245 Newton Rd., Plainview, NY 11803. **Sofa cushions,** "Carsten Check," #6362.01; 100 percent cotton; **solid pillows,** "Scala Metisse," #6918.01, 60 percent linen/40 percent cotton—Brunschwig & Fils (T), 979 Third Ave, New York 10022. **Antique painted side table,** with turned legs, pullout drawer front; **antique baskets with dried flowers** (on wall)—Jacqueline Adams Antiques (R,T), 2300 Peachtree Rd. NW, Suite B110, Atlanta, GA 30309; 404–355–8123. Garden maintenance by Eleanor Craig at Country Garden Grounds Service, Route 9, Box 417, Canton, GA 30114.

●*Pages 88 and 89:* **Kitchen chairs,** custom-made French-country ladderback chairs—Phil Ledford, 60 Oakgrove Rd., Franklin, NC 28734; 704–524–7644. **Special patina finishes** on kitchen cabinets, ladderback chairs, sitting-room daybeds, living-room and dining-room walls, moldings and mantel—Patrick Mizelle, 2711 Piedmont Rd. NE, Atlanta, GA 30305; 404–264–9861. **Fabric on dining-room chairs,** "Heather," #1678, 100 percent cotton—Fairmount Fabrics (T), 1630 Prudential Dr., Dallas, TX 75235; 214–631–6666.

●*Pages 90 and 91:* **Antique trunk** (as coffee table)—Jacqueline Adams Antiques (R,T), 2300 Peachtree Rd. NW, Suite B110, Atlanta, GA 30309; 404–355–8123. **Organdy curtains** (on window and canopy bed), #HC 79255, 100 percent cotton—Decorators Walk (T), 245 Newton Rd., Plainview, NY 11803. **Antique wicker basket** (at foot of bed)—Wynfield House (R,T), 178 Peachtree Hills Ave. NE, Atlanta, GA 30305; 404–231–9255. **Black-and-white-checked linen curtain trim,** "Corsica," #32268—Clarence House (T), 211 E. 58 St., New York 10022.

●*Pages 92 and 93:* **Cream matelassé curtain fabric,** "March Bank," #8202.02—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Wicker daybeds,** from the "Tonda Collection" (also available as sofa)—The Wicker Works (M,T), 267 Eighth St., San Francisco, CA 94103. **Antique slate seedling table** (used as coffee table); **antique herb-drying rack**—Wynfield House (R,T), Peachtree Hills Ave. NE, Atlanta, GA 30305; 404–231–9255.

CRAYON-COLORED DREAM HOUSE

●*Pages 94 and 95: Architects:* The Stageberg Partners, Inc., 115 N. Fourth St., Minneapolis, MN 55401; 612–375–1399. *Partner in charge:* James Stageberg. *Landscape architect:* Herb Baldwin, Rte. 2, Jordan, MN 55352. Size of house: 1,450 enclosed sq. ft. Size of lot: 5 acres. Structure: treated-wood foundations, wood framing throughout. Exterior: 6-inch redwood lap siding. Interior: white oak walls, pine ceilings. Roof: painted cedar shingle. Floor: white oak. *Contractor:* Larry Smith and Mark Vogen, Creative Carpentry, Rte. 1, Box 173, Stockholm, WI 54769. *Woodwork:* Pete Wagner, The Village Mill, Rte. 1, Box 139, Millville, MN 55957. *Painter:* Grant Frerichs, Rte. 1, Stockholm., WI 54769. **Paints and stains**—Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240. **Wall and roof-batt insulation**—Owens Corning (M), Fiberglass Tower Corporate Headquarters, Toledo, OH 43659. **Windows and doors**—

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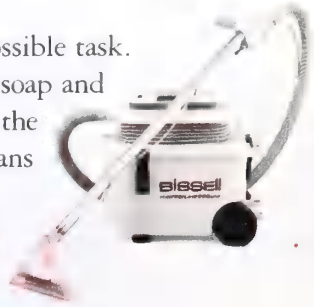
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Weather Shield Mfg., Inc. (M), PO Box 309, Medford, WI 54451. **Hardware**—Schlage (M), 332 E. Grand Ave., S. San Francisco, CA 04080. **Lighting**—Lightolier (M), 100 lighting Way, Secaucus, NJ 07906-1508. **Doeskin fabric** (on sofa), #8, Maize, 55 percent polyester/45 percent cotton—Covington Fabrics Corp. (M), 267 Fifth Ave., New York 10016. **Pillows, hooked rugs,** similar items available—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Green ceramic vase and bowl** (on coffee table), **yellow pitcher, bowl and vase** (on bookcase), **green glass candlesticks** (on end table), similar items available—Stockholm Antiques and Collectables (R), 118 Spring St., Stockholm, WI 54769. **Hickory-and-oak Amish rocking chair, coffee table, end table**—Amish Country Quilts & Folkart (R), 119 Spring St., Stockholm, WI 54769; 715–442–2015

SHEET SMARTS

●*Pages 96 and 97:* Photographed at the Colonel John Flynn House, reconstructed by H.P. Broom Housewright for Sterling City Properties, a development of transplanted 18th-century houses that are for sale—Sterling City Properties, Lyme, CT 06439; 203–526–9836. **"Newport Gardens" sheets,** designed by Robert A.M. Stern for Martex, 100 percent cotton, flat sheet used for sofa, flat sheet border used for chair skirts; queen-size sheet, $43; also available in pillowcases, tailored pillow sham, tailored European squares, breakfast pillow, neckroll, comforter, gathered petticoat dust ruffle, duvet cover, bedspread, reversible top-tab draperies, table round, shower curtain; **"Atelier Martex" solid-color sheets,** Sky Blue, 200 threads per sq. in., 100 percent combed cotton, no-iron luxury percale, queen-size, $38—Martex (M), 1221 Avenue of the Americas, New York 10020. **Slipcovers and window seat-cushions** executed by the custom workroom of Emma Eckelberry Interiors (R), PO Box 1048, Franklin Ave., Millbrook, NY 12545; 914–677–3525. **Scroll-arm chairs,** large seat depth 34 by 43 by 33 in. high, hand-fixed coils with core fiber, handsprung, beechwood frame, 60/40 down/feather-filled cushions, $2,800 ea.—George Smith (R,T), 73 Spring St., New York 10012; 212–226–4747. **Sofa,** #8020, 80 by 37 by 33 in. high, $1,700—Expressions Custom Furniture (R), 3212 W. Esplanade, Metairie, LA 70002; color brochure available, stores nationwide, 800–544–4519. **Antique silver candlestick lamps,** black shades, $5,350; **beaded needlepoint pillows,** $2,250 pr.; **George III blue tray table,** $16,000; **Regency table** with faux-marble gameboard top, $12,750; **majolica cachepot,** $1,800; **pr. George III candlesticks,** $1,600 pr.—Kentshire Galleries, Ltd. (R,T), 37 E. 12 St., New York 10003. **Antique blue birdcage,** French, with original paint, $895—Betty Jane Bart Antiques (R,T), 1225 Madison Ave., New York 10128; 212–410–2702. **Aubusson pillow,** $1,100; **crackled-urn lamp with shade,** $600; **shagreen calendar** #BH117, $345; **magnifier** with ivory-and-silver handle #BR50, $275; **blue sugar bowl,** #RH453, $495; **blue-glass finger bowl** #AM93, $275 pr.; **green opaline matchstrike,** #NK-151, $125; **brass-and-leather field glasses,** #BR-44, $675—R. Brooke, Ltd. (R,T), 960 Lexington Ave., New York 10021; 212–535–0707. **White-painted mirror** (behind sofa), American, c. 1930, $600—Lexington Gardens (R,T), 1008 Lexington Ave., New York 10021; 212–861–4390. **Dutch delft plates** (with fruit), $650 pr.; **portrait,** late 18th c., $15,000 pr.—Bardith I (R,T), 1015 Madison Ave., New York 10021; 212–737–6699. **Antique steel fire fender,** #N-2283, $1,500; **antique English steel shovel and tongs,** #L-11225, $600 pr.—Wm. H. Jackson (R,T), 3 E. 47 St., New York 10017; 212–753–9400. **Small French ribbon-embroidered yellow flower picture,** $185; **Place de la Concorde framed engraving** (on mantel), $585—Ursus Books and Prints, 981 Madison Ave., New York 10021; 212–772–8787. **Blue-painted tray table** with contemporary base, #517, $2,200; **Early American chair,** #711, $1,335 (set of 6, $8,000); **French painted screen,** #649, 19th c., $16,500; **pitcher,** c. 1830, $350—Florence de Dampierre Ltd., 79 Greene St., New York 10012. **Ring andirons,** #1400-3, $85 pr.—Historic Housefitters (MO), Farm to Market Rd., Brewster, NY 10509; 914–278–2427. **Aubusson rug,** #4584, 12 by 8 ft. 9 in., $44,000—Coury Rugs

(R,R), 515 Madison Ave., New York 10022; 212–753–6840.

● *Pages 98 and 99:* **"Smoke Stripe" supercale plus sheets,** 50/50 percent cotton/polyester, 200 thread count, twin flat, $16; full, $25; king, $45—Wamsutta (M), 1285 Sixth Ave., New York 10019; 212–903–2049. **Bench,** $165; **tablecloth and pillows** made from 50s fabrics and tablecloths (many other pillows and fabrics available), $65 to $125—Manderley (R), 1101 E. Francisco #C, San Rafael, CA 94901; 415–457–4606. **Hand-painted floral ceramic dinnerware and decorative accessories,** "Blue Dianthus" and "Midnight Peone" patterns, **dinner plate,** $38, **lunch plate,** $26, **cereal bowl,** $20, many other pieces available—Fiorinware (R), 26 N. Third St., Zanesville, OH 43701; 614–454–7400. **French stainless-steel flatware with mother-of-pearl handles,** $120 per 5-pc. place setting; **napkins,** $7 to $40—Sue Fisher King (R), 3065 Sacramento St., San Francisco, CA 94115; 415–922–7276. **Folding chair,** armless, $105—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941; 415–383–2000. **Sisal rug,** 94¢ to $1.49 per sq. ft.—Pier 1 Imports, Inc.®, 301 Commerce St. Fort Worth, TX 76102; 817–878–8000.

● *Pages 100 and 101:* **"Portico Flowers"** and **"Portico Stripe" sheets,** designed by Adrienne Vittadini, 60/40 cotton/polyester; flat twin, $17; 2 standard pillowcases, $21; standard pillow sham, $40. **White-and-yellow-striped cotton blanket,** twin, also available in blue white and pink/white, $45—for a store near you call 800–841–3336. **Blue-and-white-striped pitcher,** $95; **pink-and-white quilt,** $445; **small painting** on desk, $130—Village Antiques Center (R,T), PO Box 388 Franklin Ave., Millbrook, NY 12545; 914–677–5160. **Green basket** (on desk), $120; **suitcase** (under bed), $180—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Round yellow vintage fabric pillow,** $150; **rectangular vintage fabric pillow,** $88—Sweet Nellie (MO), 1262 Madison Ave., New York 10128; 212–876–5776. **Small greeting card with basket of violets,** $6.50—Bell'Occhio (R), 8 Brady St., San Francisco, CA 94103 415–864–4048. **Antique Scandinavian rag rug,** 3 by 5 ft., $79—ABC Carpet & Home, (R) 888 Broadway, New York 10003; 212–473–3000. Curtains and slipcovers executed by the custom workroom at Emma Eckelberry (R), PO Box 1048, Franklin Ave., Millbrook, NY 12545; 914–677–3525. *Right: Designer:* Leslie Allen, 3 Kings Highway North, Westport, CT 06880; 203–454–4155. **Sheets** from the Country Classics Collection by Gear for Springmaid, 50/50 combed cotton/polyester, 180 thread count, **"Charleston Rose,"** queen flat, $25; twin flat, $10, (pillow shams and curtains also available); **"Rose Ticking Stripe,"** queen flat, $25; twin flat, $10 (also available in curtains, bedskirt, pillow shams and decorative pillows)—Springmaid (M); for a store near you call 800–537–0115. **Wicker ottoman,** #410-05-95, weathered patina finish, 17 by 24 by 17 in. high, $420—Lane/Venture (M), PO Box 1029, Conover, NC 28613; 704–328–2352. **Twig lounge chair,** #430, in Maize, other finishes available, 28 by 30 by 34 in. high, 21-in. arm ht., $456—Flat Rock Furniture Inc. (M), R.R. 1, Box 403A, Flat Rock, IN 47234; 812–587–5871. **Twig chair,** $1,000; **plant stand,** $650; **antler brackets,** $180 ea.—Lexington Gardens (R,T), 1008 Madison Ave., New York 10021; 212–861–4390. **Handmade Chinese needlepoint carpet,** 59 by 89 in. sq., $1,399—Central Carpet (R), 426 Columbus Ave., New York 10024; 212–787–8813. **Limoges cachepot,** "Victoria" pattern, $200, and **teacup,** $55, designed by Bill Goldsmith—Aventura (R), 463 Amsterdam Ave., New York 10024. **Terra-cotta planter,** $140—Vietri (M), PO Box 460, Hillsborough, NC 27278; 919–732–5933. **Faux-majolica plates,** $65 for set of three—Leslie Allen Antiques (R), 3 Kings Highway North, Westport, CT 06880; 203–454–4155.

● *Pages 102 and 103:* **"Gardenia Evening" floral sheets,** designed by Eileen West for Utica, 100 percent combed cotton, 200 thread count, twin flat, $22; queen flat, $40; small breakfast pillow (on daybed), $32; (also available in pillow cases, shams, comforter, comforter cover, bedskirt, decorative pillows, draperies and balloon shade); **"Gardenia Evening" coordinating stripe** (not available in sheets), European sham, $50; balloon shade, $80; comforters, $110 to $200—Eileen West; for a store near you, call 415–982–2275. **Sailcloth for sofa slipcover,** #34614, 100 percent cotton, 48 in. wide, $12 per yd.—Waverly (M), 79 Madison Ave., New York 10016. **Wool throw,** with turquoise-and-yellow stripe trim, also in purple/navy, green/pink, black/gray, made in Italy, 60 by 72 in., $180—ABC Carpet & Home (R), 888 Broadway, New York 10003. **English gilt settee,** c. 1860, $10,000 (with floral cover)—Bardith I (R,T), 1015 Madison Ave., New York 10021; 212–737–6699. **Hand-painted photograph,** "Italian Courtyard," by Norma Hill, 1989, 32 by 48 in., $2,250; each picture is custom-printed in an edition of 10, then hand-painted and signed, available by commission—Norma Hill (R), 660 Bryant Ave., Roslyn Harbor, NY 11576; 516–621–0736. **Four-panel Fornasetti screen with ladder,** paint on wood, 78 by 81 in. high, $7,850; over 100 screens available, also ceramics and chairs—Norton Blumenthal (T), 979 Third Ave., New York 10022. **Custom flat Roman shade,** $20 per sq. ft.; other items available—Krystal Window Creations (M,R,T), 2049 Ninth Ave., Ronkonkoma, NY 11779; 800–832–1757. **Wrought-iron tile-top table,** American, c. 1920, $150; other models available—Richard Kazarian (R), 35 Franklin St., Newport, RI 02840; 401–846–3563. **"Intermezzo" wrought-iron-and-cane square armchair,** #7710, 22¾ by 26¼ by 33¾ in. high, $339—Palecek (M), PO Box 225, Sta. A, Richmond, CA 94808-0225; for a store near you call 415–236–7730. **Sisal rug,** 5 ft. 7 in. by 7 ft. 10 in., $180—ABC Carpet & Home, 888 Broadway, New York 10003. **Contemporary Mexican steel "Metro" table,** 25 in. high; also available, 14 in. high, $40; 20 in., $45—Giles & Co. (R), 444 Columbus Ave., New York 10024. **"Blue Kiss" photograph,** 3 by 4 ft. 6 in., no two alike, available by commission, price on request—Don Freeman, 457 Broome St., New York 10013. **Painted wrought-iron gate** (in fireplace mantel), 31 by 38½ in. high, $1,800 pr.—Great American Salvage Co. (R), 34 Cooper Sq., New York 10003; 212–505–0070. **Mercury glass vases,** left, $150; right, $295—John Rosselli (R,T), 225 E. 72 St., New York 10021; 212–737–2252. **Green cast-iron finials,** $750 pr.—John Rosselli (R,T), 523 E. 73 St., New York 10021; 212–772–2137.

● *Pages 104 and 105: Left:* Photographed at The American Hospital of Paris French Designer Showhouse 1989, 123 E. 80 St., New York 10028. *Designer:* Yves-Germain Taralon, 6 rue de la Croix, De Saulx Richebourg, France 78550. **Fabric on walls,** "Ceruse," woven texture, 55 in. wide; **drapery fabric,** "Martina," woven stripe, 51 in. wide, **bed canopy,** "Les Jardinières," cotton, 55 in. wide; **bed-canopy lining,** "Martina," 65 percent rayon/35 percent cotton, 51 in. wide—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **"Tours" sheets,** #21343, 100 percent Egyptian cotton custom-colored in white with rose-and-green appliqué (other colors to order), twin flat sheet, $810; European square sham, $365; **"Sasha Guitry" boudoir pillows,** embroidered in French "SSSH!" or "I'm Sleeping," $155 ea.—D. Porthault (R,T), 18 E. 68 St., New York 10021. **French directoire chair,** late 18th-c.; **small girodon console table** with tapered legs, early 19th c.; **French directoire desk, two very rare French red lamps**—La Malmaison (R,T), 253 E. 74 St., New York 10021. **Pen-and-ink drawings and watercolors** (on far wall)—Didier Aaron, Inc., 32 E. 67 St., New York 10021. **Prints and drawings** (on far wall)—Stubbs Books and Prints (R,T), 835 Madison Ave., New York 10021. **French Aubusson rug,** c. 1810, 15 ft. by 14 ft. 1 in. by 4 in., $80,000—Chevalier, Inc. (R,T), 11 E. 57 St., New York 10022. **Topiary and flowers**—Ronaldo Maia, Ltd. (R), 27 E. 67 St., New York 10021. **Decorative accessories**—P. Frey (R), 47 rue des Petites, Champs 75001, Paris, France. Books—Rizzoli International (R), 31 W. 57 St., New York 10019. *Right:* **"Murphy" red-and-white-checked blanket,** 100 percent combed cotton, twin size, $120; **"Blaine" floral sheet,** 100 percent cotton, twin flat, $38; **Standard pillowcases,** pr. $100; **"Patience" dust ruffle,** 100 percent cotton, twin size, $315; **"Patience" pillow sham,** 100 percent cotton, standard size, $91; **"Hellie" small cotton-knit pillow,** $350—at Polo/Ralph Lauren stores nationwide; 212–642–8700.

● *Pages 106 and 107:* **Fabric on armchair,** "Clover Plaid," in Larkspur-Delft, 54 in. wide, 100 percent cotton, treated with DuPont Teflon® soil-stain repeller, $24 per yd.—Victoria Morland for Raintree Designs; for a store near you call 800–422–4400. **"Lily" table,** hand-forged steel plate, 20 by 29 in. high, $1,020; also 25 in. diam., $960—Michael Shannon Associates, Inc. (M), 1888 Illinois St., San Francisco, CA 94124. **Beaded**

(Continued on page 138)

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PRODUCT INFORMATION

Continued from page 137

needlepoint-and-gilt footstool, $1,400; **painted-tulip firescreen,** $900—Macy's Corner Shop Antiques (R), 151 W. 34 St., New York 10001. **Kilim pillow,** $150; **Chinese plates** (in shelves), 19th and 20th c., $250 to $750—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Blue-and-white Chinese lamp,** $600; **matchstick box** (in shelves), $450—Limited Editions (R,T), 253 E. 72 St., New York 10021. *Bed photo:* **"Kensington Gardens" sheets,** 60/40 cotton/polyester, 200 thread count, set of 2 sheets/2 pillowcase, full size, $120; **balloon shade,** $65; **dust ruffle,** $80; **quilt,** $125; **headboard,** $250—Victoria Moreland for Raintree Designs, manufactured by Cameo Interiors; for a store near you call 800–422–4400. **Pillow envelope,** 12 in. sq., #5215, $23; **European white pillow squares** with ruffles, $24 ea.—Paper White, Ltd. (M), PO Box 956, Fairfax, CA 94930. **Small pillow with red floral design,** $80—Trouvaille Française (R), by appointment only; 212–737–6015. **Solid-white Marseilles** (on bed), twin, $160; full/queen, $200; king, $265—Beatrice DuPont (T); call 212–535–4270. **Antique bamboo sewing table** (beside bed), #9306, $900; **blue-and-white Chinese canton jar,** $450—John Rosselli International (R,T), 523 E. 73 St., New York 10021. **Iron lamp** (on night table), #2101, $220—The Garden Source (M), 45 Bennett St. NW, Atlanta, GA 30309. **Enamel-on-copper compote** (on night table), $120; **Chinese black lacquer box** (on metal stool), fitted inside, $1,500—Limited Editions (R,T), 253 E. 72 St., New York 10021. **Carpet balls,** $39 ea.; **small oil painting** (on lattice), $250; **brass scroll frame** (on lattice), $395—Macy's Corner Shop Antiques (R), 151 W. 34 St., New York 10001. **Ebonized English Regency chair,** c. 1830, $4,000 for set of 4; **French tole vase** (on lattice), $395—Niall Smith (R,T), 344 Bleecker St., New York 10021. **French/Roman basket-weave stools** (at foot of bed), hand-forged solid steel plate, $750 ea.; with back, $1,050; with back and arms, $1,250—Michael Shannon (M), 1888 Illinois St., San Francisco, CA 94124. **Paisley shawl,** $350—Vito Giallo Antiques (R,T), 966 Madison Ave., New York 10021. **Sisal rug,** 9 by 12 ft., $199—ABC Carpet & Home (R), 888 Broadway, New York 10003. Sisal painted by Rae Rau; call 718–478–8661. *Bathroom photo:* **Wallpaper,** "Clover Plaid" in Larkspur-Delft, $24 per roll—Victoria Moreland for Raintree Designs, manufactured by Cameo Interiors; for a store near you call 800–422–4400. **Skirt for sink** made from "Kensington Gardens" twin-size sheet (see above). **Floor tiles,** "Terracotta" #CMSR12 CM Saltillo raw squares, 12 in. sq., $2.70 ea.; "Olambrillas Blue" #MSO10B, 2¼ in. sq., $2.90 ea.—Country Floors (R,T), 15 E. 16 St., New York 10003. **Faux-bamboo mirror,** $300; **bamboo plant stand,** $600; **faux-bois watering can** (with tulips), $295—John Rosselli (R,T), 523 E. 73 St., New York 10021. Painting around window by Rae Rau, 718–478–8661. **Vintage cotton and linen towels,** $8 to $20—Trouvaille Française (R), by appointment only; 212–737–6015. **Wire wastepaper basket,** $35—Motto (M), 1000 Illinois St., San Francisco, CA 94107. **Celluloid soapbox,** $45—Limited Editions (R,T), 253 E. 72 St., New York 10021.

CLOSE-UPS

●*Page 109.* Vintage table linens: **Alice Underground,** 380 Columbus Ave., NY 10024; 212–724–6682. **Manderley,** 1101 E. Francisco Blvd., #C, San Rafael, CA 94901; 415–457–4606. **Indigo Seas,** 123 N. Robertson Blvd., Los Angeles, CA 90048; 213–550–8758.

WINE & GOOD SPIRITS

●*Page 116.* **Lalique wine glass,** $76; **Square One dinner plate,** $45; **wicker place mat,** $6; **glass with blue rim,** $40; **five-piece place setting** by Ricci (additional pieces available), $255; **blue-and-white-striped towel by Anchini**—Barneys New York (R), Seventh Avenue at 17th Street, New York 10011. ■

THE BOUNTIFUL SOUTHERN TABLE

Continued from page 125

Cake:

- **1½ cups sugar**
- **1 cup (2 sticks) unsalted butter, softened**
- **4 eggs, separated**
- **½ cup water**
- **⅓ cup grated white chocolate**
- **2½ cups all-purpose flour**
- **1 teaspoon baking soda**
- **1 cup buttermilk**
- **1 teaspoon vanilla extract**

Icing:

- **¾ cup evaporated milk**
- **½ cup plus 2 tablespoons sugar**
- **¼ cup (½ stick) unsalted butter**
- **1 teaspoon vanilla extract**
- **2 cups grated white chocolate**

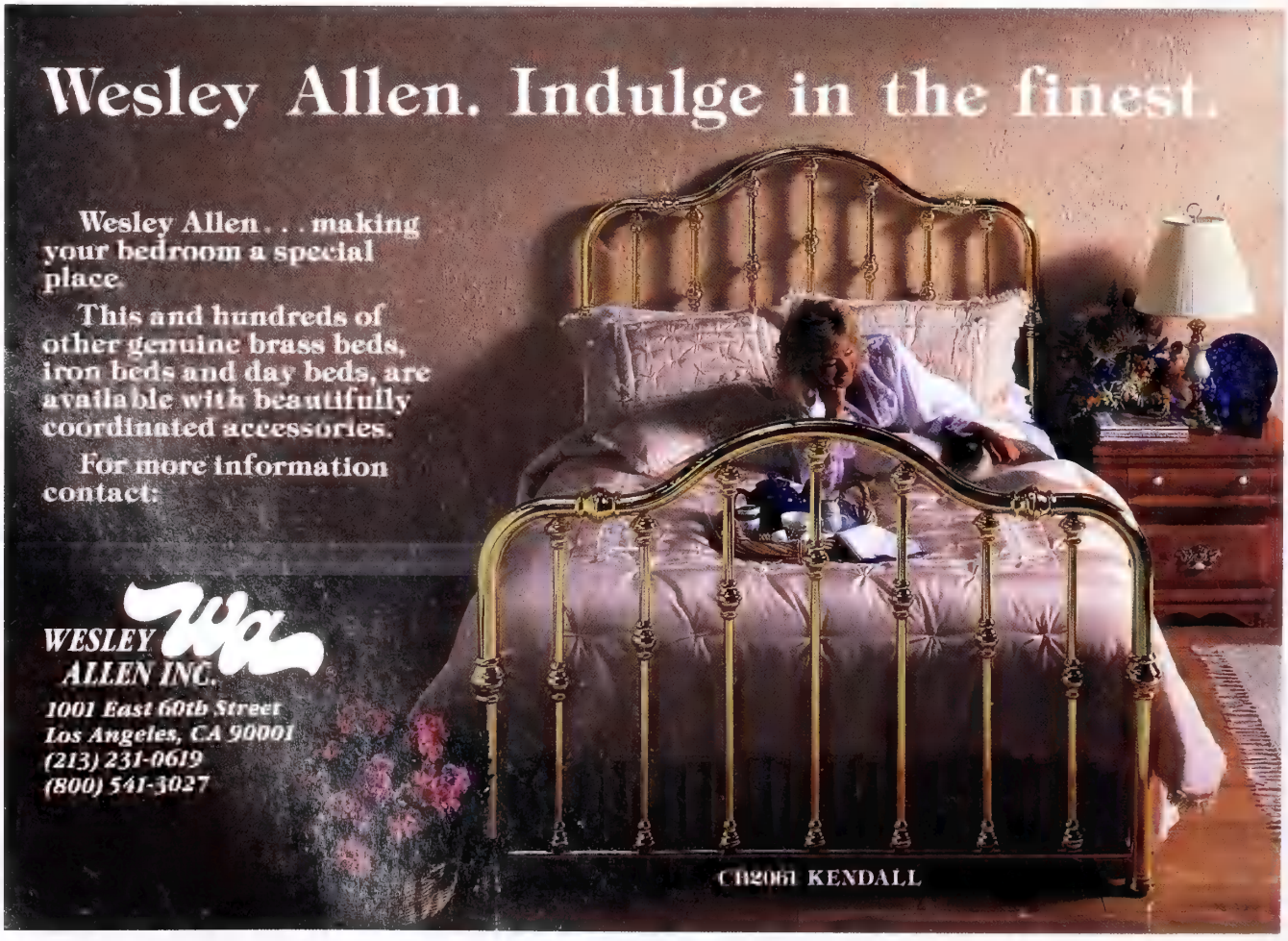
☐ Make cake: Cream sugar and butter until fluffy. Beat in egg yolks one at a time. Set aside.

☐ In a small saucepan over low heat combine water and white chocolate. Melt chocolate (do not let it scorch) and beat it into butter mixture.

☐ Sift together flour and baking soda. Add to creamed mixture with buttermilk. Stir in vanilla. Beat whites until stiff but not dry; fold into batter.

☐ Divide batter among three lightly floured greased 9-inch round cake pans. Bake in a preheated 350°F oven 20 minutes, or until a cake tester inserted in several spots comes out clean. Let rest a few minutes before loosening edges and inverting onto cooling racks. When cool, brush off crumbs.

☐ Make icing: In a saucepan over low heat combine evaporated milk, sugar and butter. When butter is melted, simmer 1 minute. Stir in vanilla. Remove from heat and beat in white chocolate until completely melted. Let cool to a spreadable consistency before using. Serves 10 to 12. ■

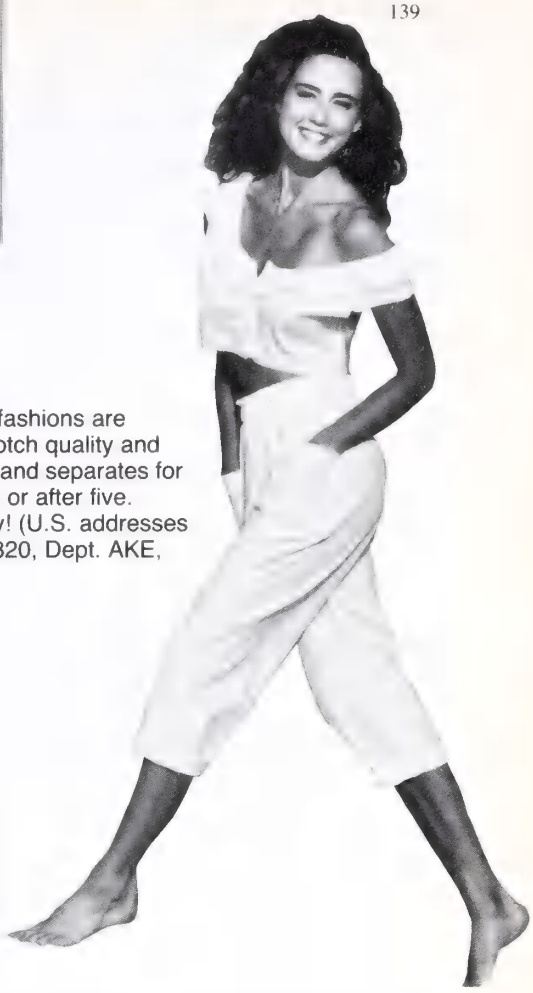


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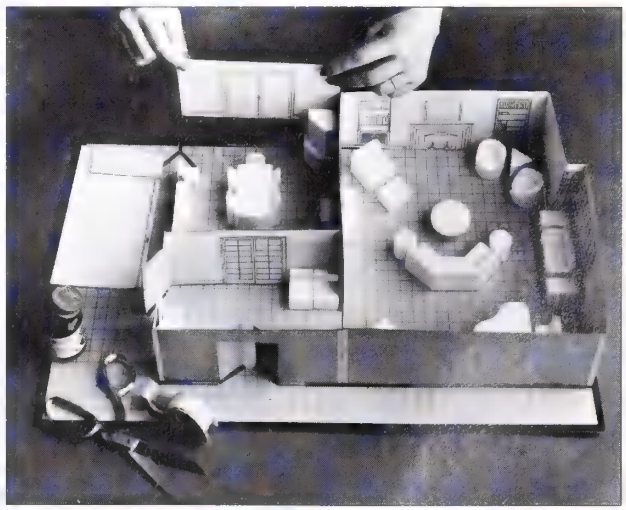
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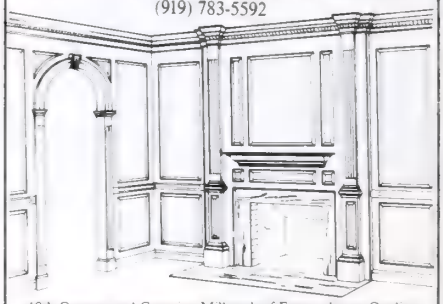
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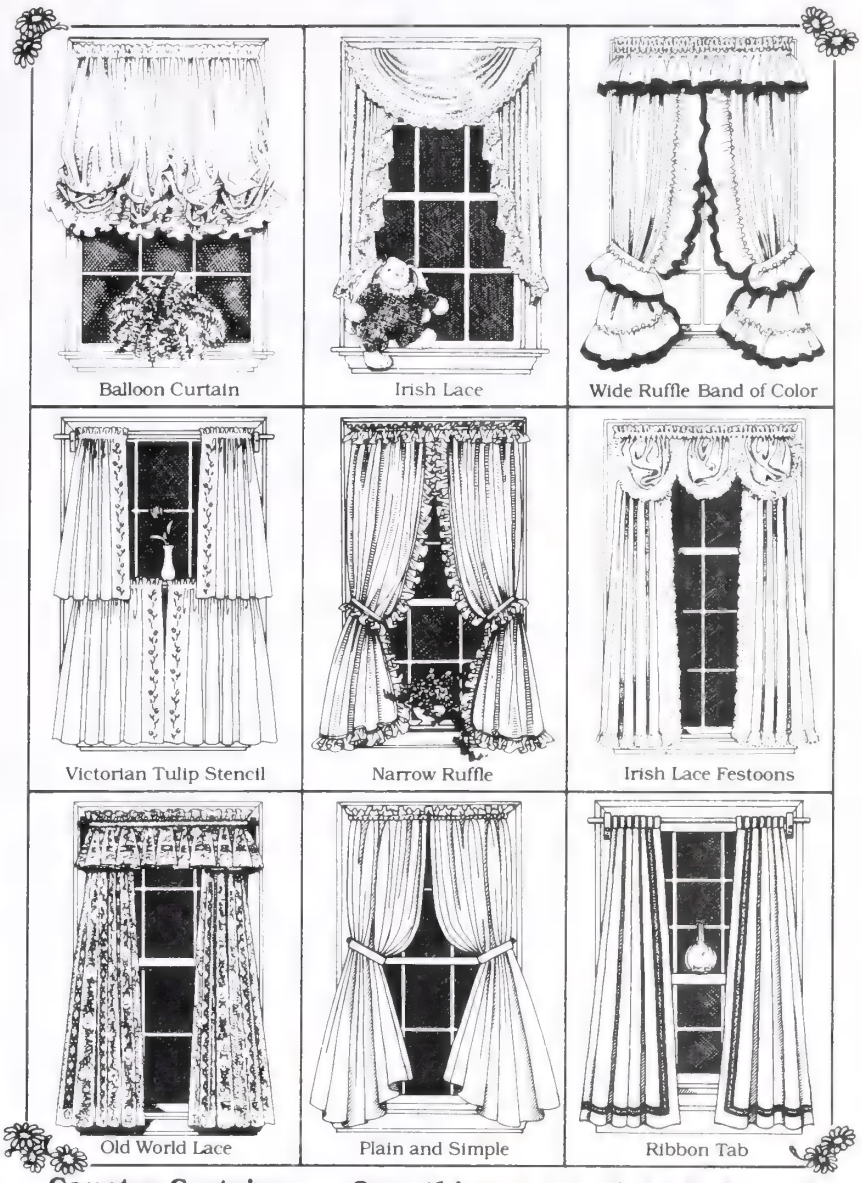
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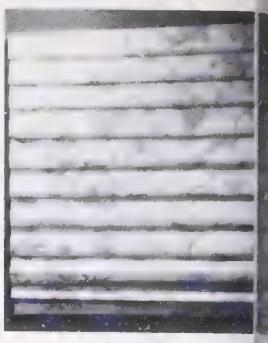
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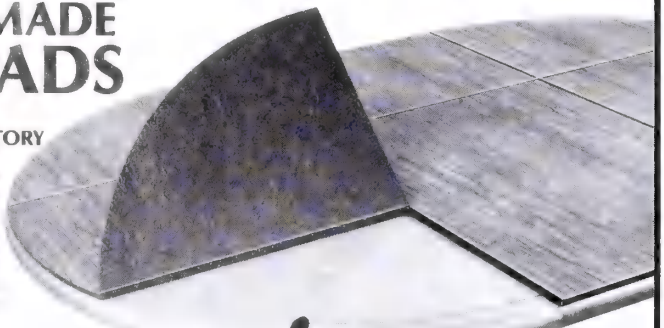
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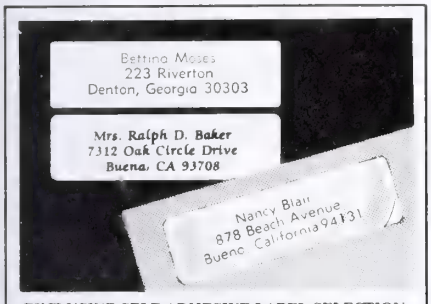
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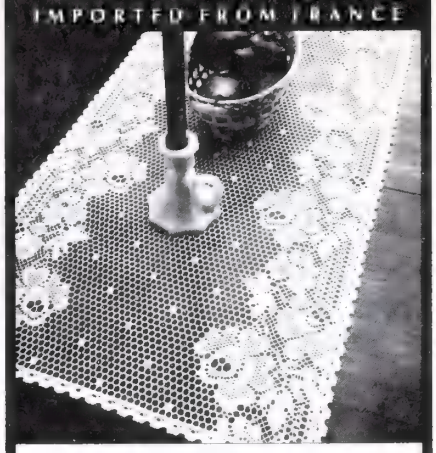


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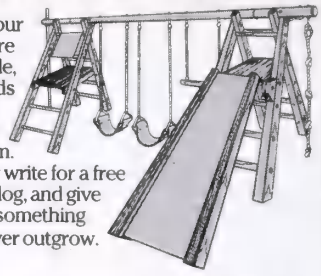


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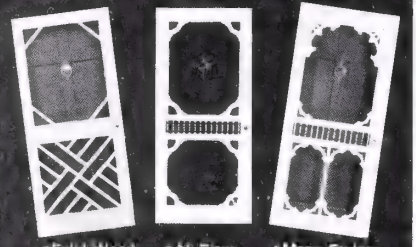
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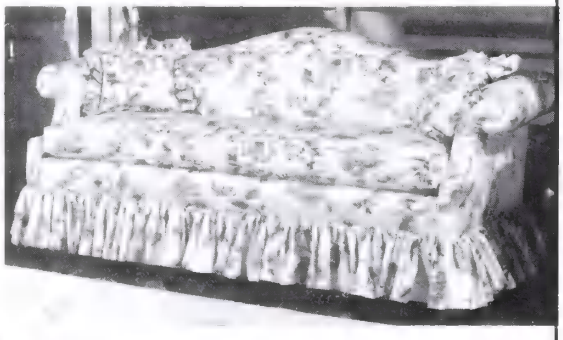


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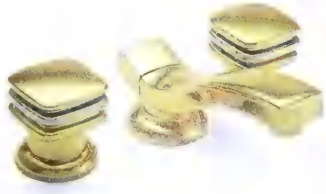
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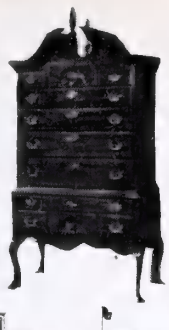


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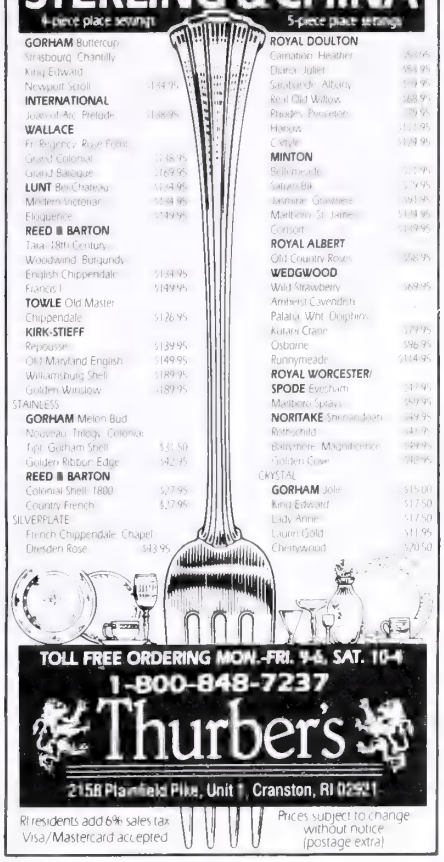
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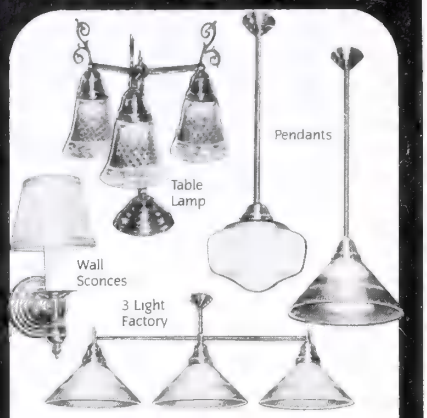
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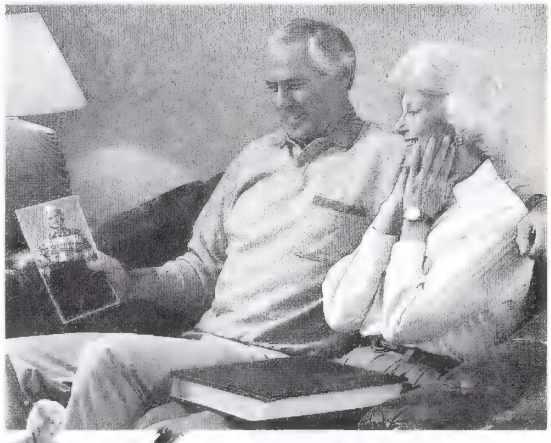
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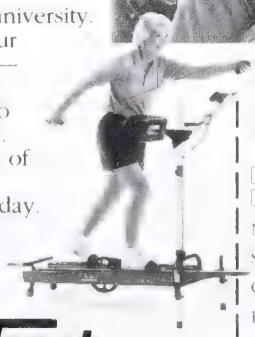
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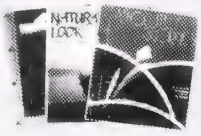
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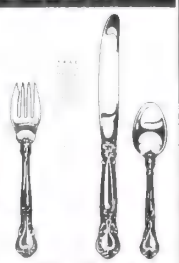


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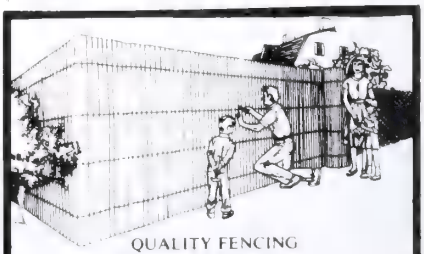
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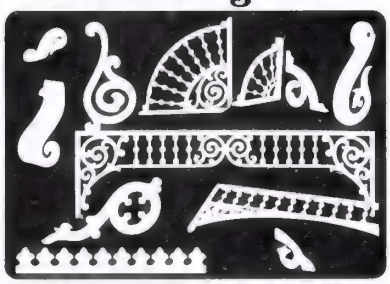
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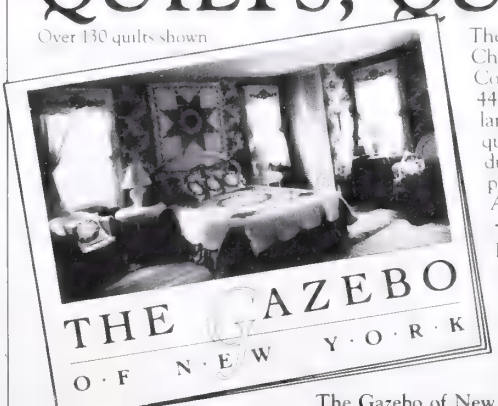
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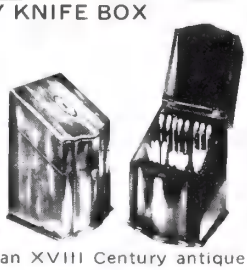
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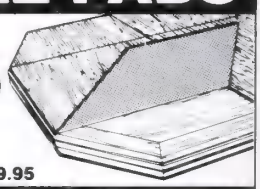
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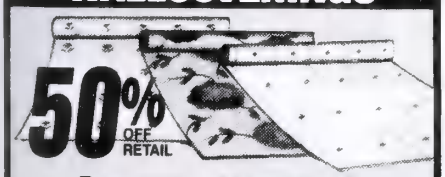
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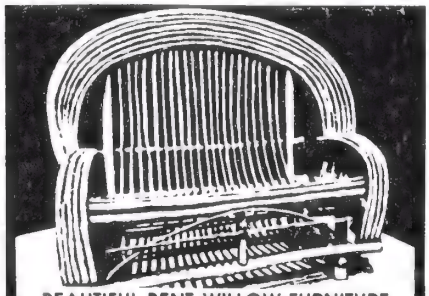
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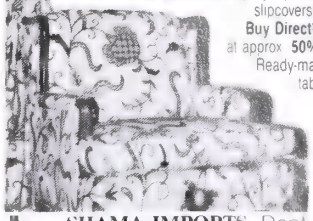
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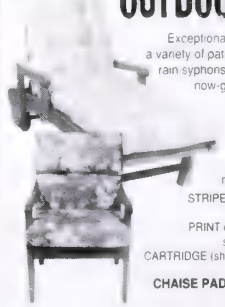
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☐ **When were painted cast-iron chairs like this popular?**
—Mr. R.F., Toms River, N.J.



In the 1850s the invention of malleable iron that could withstand stress and vibration made it possible to build iron bridges, buildings and furniture. At the same time, people were becoming interested in gardens. Iron was a popular material for garden ornaments, including urns, fountains, fences and furniture. The "romantic" garden was designed with hidden paths and vistas. The rococo design of your chair was popular around 1870, usually in formal gardens. Cast-iron chairs are still being made in many of the old designs. Old chairs like yours can be worth $250 each; the newer versions sell for about half as much.

☐ **Does my old table have a special name? When was this style popular?** **—M.H., Thibodaux, La.**

You own a tavern table in the William and Mary style. In the 18th century rooms were small and furniture was kept near the walls. When food or drink was served in a tavern or a house, a small table was pulled out for the guest. Your table is more elaborate than most others because it has a drawer and a drop leaf. The wooden drawer knob, turned legs, straight stretchers and overall style were used from about 1700 to 1750. Your table was probably made in New England. The style has been copied many times. An 18th-century example is worth over $2,500.

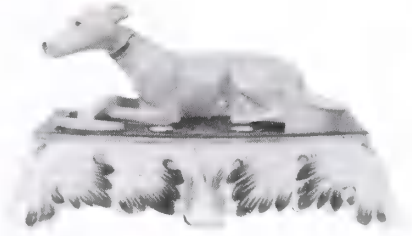


☐ **A few months ago you pictured a piece similar to mine. This pitcher shows George Washington on the side, surrounded by a wreath held by angels and figures of liberty. The pitcher is 8 inches high. What is it worth?** **—M.G.S., Pittsburgh, Penn.**



Creamware pitchers like this are often called Liverpool pitchers. They were made at several potteries in England during the 19th century. Many of the designs were made for the American market and pictured American ships or politicians. Your pitcher has a familiar design showing Washington surrounded by the names of the states of the Union. A similar pitcher, marked with the name of the Herculaneum pottery of Liverpool, was made about 1800. The value is well over $4,000.

☐ **Do you have any suggestions about the age, maker and value of my dog figurine? It is bright green, gold and tan. There are two small holes and two larger spaces for small cups in front of the dog. The base is 7 inches long. There are no identifying marks on it.** **—C.P., Ojai, Calif.**



Your dog is part of an ornamental inkstand. The two small holes held the pens by the points; the larger cups held ink. The color, the rococo patterned base and the slim dog were all features of similar inkstands made about 1880 in England at the Rockingham factory. Your dog inkwell is certainly of English origin and could be worth around $150.

☐ **This silver cup is stamped "P.L.K. Standard" on the bottom. The sides are decorated with punched-out flowers and leaves and it is engraved "from my uncle Samuel Phillips." What are the age and value?** **—Mrs. N.J., Carlinville, Ill.**



Sterling silver is made by using 925 parts silver to every 1,000 parts metal. "Standard" is an old term meaning coin-silver quality (about 900 parts silver). The term was popular from about 1830 to 1860. P.L.K. is a mark that was used about 1850 by Peter L. Krider of Philadelphia, Penn. Your coin-silver cup was probably a gift to a child, perhaps a christening gift. It is worth about $200. ■

ROLE MODEL

By JANE MARGOLIES

EVERYONE'S FAVORITE GARDENER

Vita Sackville-West's glorious Sissinghurst is a must for American travelers, a wellspring of take-home ideas

For most tourists, *the* great 20th-century English garden is Sissinghurst in Kent, which Vita Sackville-West and her husband, Harold Nicolson, created in the 1930s and 1940s. True, Gertrude Jekyll's Munstead and Lawrence Johnston's Hidcote came first and undoubtedly influenced Sissinghurst's White Garden, cottage plantings and progression of outdoor rooms. Yet Americans going to England with time to see just one garden almost invariably pick Sissinghurst.

One reason for Sissinghurst's fame is our fascination with Vita Sackville-West herself: a nobleman's daughter, best-selling novelist and intimate of Virginia Woolf. Another reason is that Sackville-West immortalized her garden in weekly articles written for the London *Observer* from 1946 to 1961.

Chatty, personal and sprinkled with literary allusions, the columns were read by gardeners and nongardeners alike. Sackville-West offered careful observations (coronillas are scented by day, not by night), advice (to deter sparrows, scatter splintered phonograph records, "preferably Bing Crosby"), likes (old Bourbon roses) and dislikes (terra-cotta-colored pots). Always mindful that her readers would have humbler resources than her own, Sackville-West shared ideas that could be adapted by modest cottagers. And they often were.

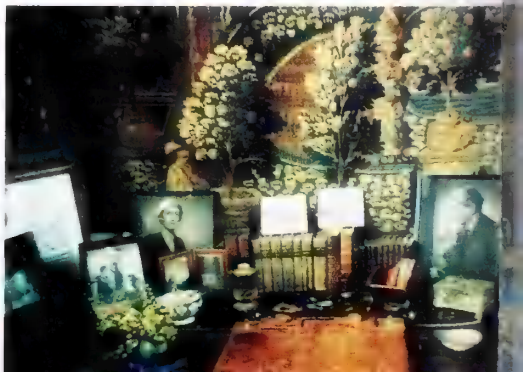
Self-taught gardeners, the couple (he did the design; she, the plantings) never considered themselves anything but amateurs. They stuck by a few firmly held principles: Plant informally within a formal plan. If a plant doesn't work for you, "hoick it out." Choose old, familiar flowers over new, exotic ones. And experiment, experiment, experiment. These guidelines and the glorious garden itself, now maintained by the National Trust and attracting 166,000 visitors last year, continue to inspire us all.■

LEFT: THE NATIONAL TRUST PHOTOGRAPHIC LIBRARY/ERIC CRICHTON; PORTRAIT: THE GLASGOW ART GALLERY, GLASGOW, SCOTLAND









Vita Sackville-West (above) and husband Harold Nicolson turned the ruins around Sissinghurst Castle into outdoor rooms divided by hedges, brick walls and buildings (left). The Purple Border (above, right) is composed of numerous plant types. Right: The writing table in Sackville-West's tower room.



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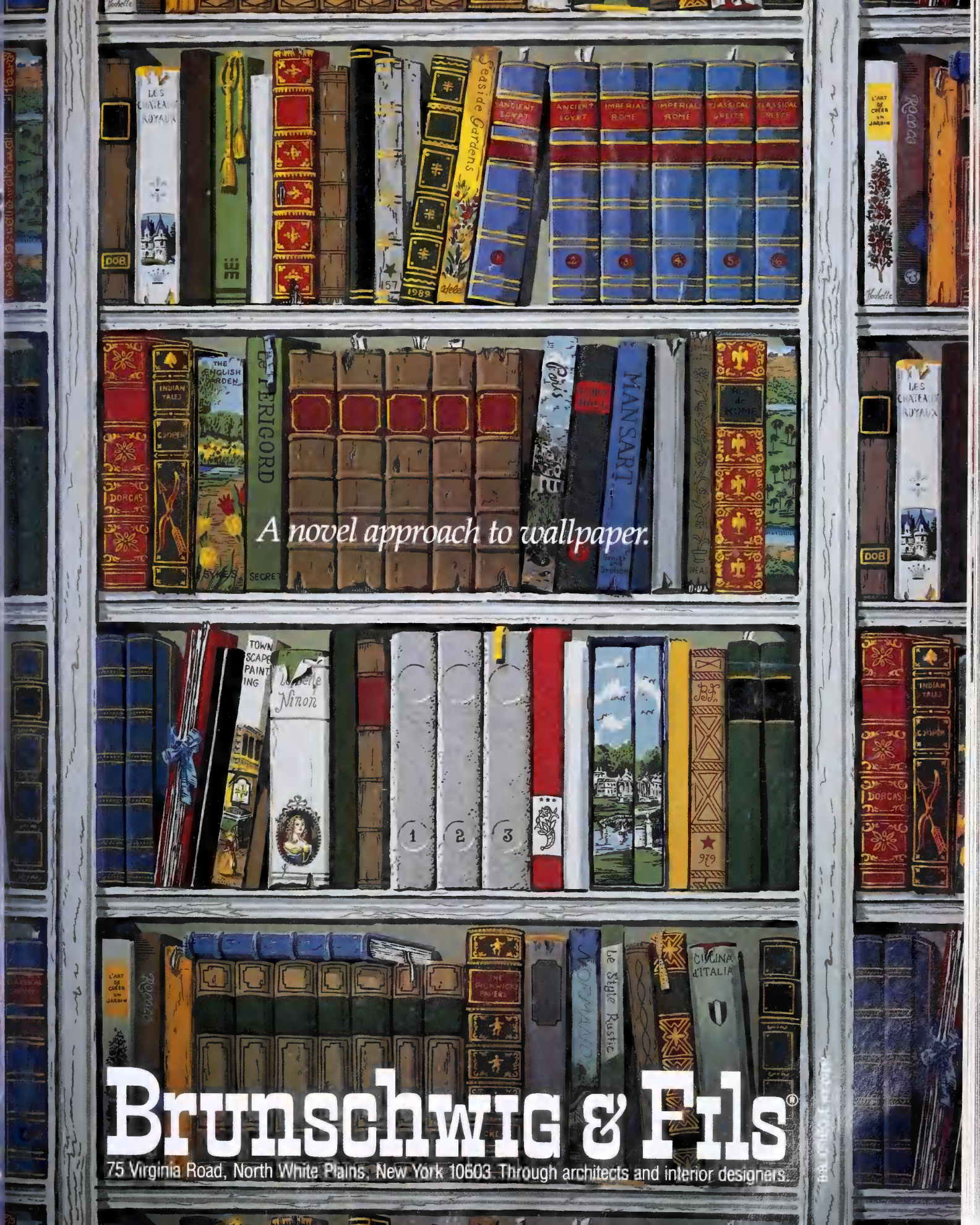
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California garden designer Nancy Goslee Power transformed a patch of grass into an inviting courtyard "room" where her family cooks, dines and entertains (see page 56). Photo, John Vaughan.



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Stereotypes that describe parts of our country are romanticized versions of reality and they enrich our national personality. Think of Texas—larger-than-life exuberance as well as 10-gallon hats. Or southern hospitality, midwestern small-town friendliness, the creative energy of New York City . . .

And then there is California, which is on my mind at the moment as we finish a special California Style issue conjuring up the image of wonderful free-spirited Californians breaking the rules and inventing their own versions of the good life.

How do we picture the stereotypical Californian? Like a Hollywood fantasy? Perhaps as a tanned, sun-streaked blonde standing on a Pacific-viewing terrace that drips bougainvillea, holding a sprout-stuffed sandwich in one hand and the keys to the Porsche in the other. What is she thinking as she streaks down Sunset Boulevard to her yoga class or as she jogs along the beach at Malibu? Is she planning on redoing her living room with the kind of Bloomsbury painted walls Bette Midler sprang on the L.A. decorating world a few years ago? Is she thinking of a huge Italian market umbrella to put beside her pool? Is she planning a superveggie menu for an upcoming brunch?

Whatever it is that our California lady is wearing or driving or doing to her house or putting on her patio dining table, we are going to hear about it clear across the country, as surely as the prevailing wind blows from the west to the east.

Some of those California ideas will blow right over our heads and out to sea, but some will surely take root. Many already have. The hot tub on a deck in Cape Cod; the stand of bamboos in the living room of a Chicago skyscraper apartment; the all-year garden rooms that are popping out behind and beside suburban houses everywhere; the natural rattan, reed and wicker furniture once relegated to the porch but now designer living-room furniture—these are successful California lessons wherever they have been applied, and they have enriched our lives.

Nancy Goslee Power, whose Santa Monica house opens this issue, is a New York decorator transplanted to California and turned garden designer. Gardens have always been her passion, and her new home state gave her the chance to devote herself to them. On her own property, Nancy has made sure that every room now opens to a garden area. In place of a flat expanse of common grass, she made for her family and herself a live-in courtyard: walled, paved, furnished, planted with pretty vines, and including its own fireplace where they grill food and keep warm on cool evenings. "When I moved to California, I moved outside," she says happily.

Every once in a while I need a big dose of California, and I think almost everybody does. Visiting one of those dazzlingly sunny houses . . . eating the freshest and most gorgeous fruits and vegetables for every meal in one or another enchanting garden spot . . . plopping into those California oversized, overstuffed, natural linen-covered chairs Michael Taylor made the whole world love . . . drifting indoors and outdoors without noticing whether or not there is a roof over my head . . . then I focus on the California lifestyle.

It seems natural when you're there to think about pleasure, health, comfort and good friends. The essence of the California spirit seems to be a letting go of convention, a floating above stress, a concentration on the enjoyable moment. In a way, I think of it as a deep sense of spirituality.

That's the spirit I try to bring home with me—especially in the country, especially in the summer. As a child in the Midwest, I used to think that spring and summer were rewards you earned by enduring the winter. In the virtually endless summer of California, I think residents casually accept all the delights a warm, sunny climate allows.

The delights are part of daily life, even of commuting to work, for some especially fortunate people. One spring I visited friends in Tiburon, a small town across the bay from San Francisco. Every morning they walk to town, have an espresso or cappuccino at a little cafe, then board the ferry that takes them to work. Their commute has nothing to do with jackknifed tractor trailers or late trains but with salt air and a passage through perfect little islands past colorful fishing boats. No wonder so many Americans think of California as a promised land. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor

Maybe It Isn't The Rainy Days You Should Be Saving For.



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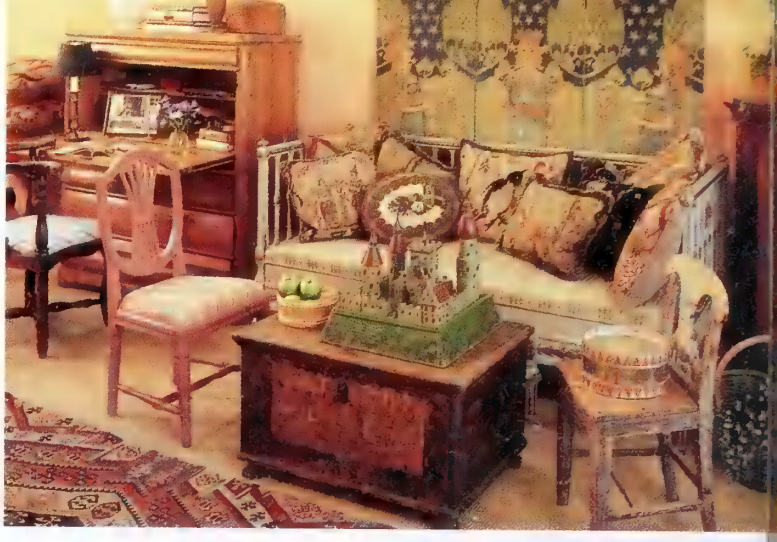
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STYLE BEAT

L.A. IS A TREASURE TROVE OF DECORATING SHOPS



Karl XII, the leading source for Swedish antiques in L.A., stocks Gustavian painted pieces and Empire furniture in exotic veneers. In photo right, from left: Reproduction Gustavian chair, $475; 18th-century bridal chest, $2,500; 18th-century settee, $5,400. Karl XII Swedish Antiques, 8262 Melrose Ave., L.A. 90046; 213–852–0303.

Eye-stopping items like the ornate antique birdcage (left) and Federal corner cupboard (below left) draw the decorators of Hollywood celebrities to Richard Mulligan, 8471 Melrose Ave., 213–653–0204. You may shop here through L.A. Design Concepts, 213–276–2109, a design service offering showroom access (with an accompanying designer) for a reasonable fee.



Movie stars flock to Betty Gold's shop, Territory, Inc., to snap up vintage blankets (above), starting at $175. 6907½ Melrose Ave., L.A. 90038; 213–937–4006.



At Indigo Seas, Lynn von Kersting and Michael Smith have re-created the lulling feeling of a small seaport, with marine pictures and old chintz. Photo below, from left: Ticking wing chair appliquéd with chintz, $2,150; Adam-style mantel, $3,700; love seat, $2,600; chintz pillows, $150–$230. 123 N. Robertson Blvd., L.A. 90048; 213–550–8758. ►

Editor BEVERLY McGUIRE
Photographer STEVEN KLAHR



ALSO NOTEWORTHY

- **Hollyhock** sells English antiques and painted reproductions, 214 N. Larchmont Blvd., 213–931–3400.
- **Thomas M. Beeton, Inc.** stocks European antiques and custom upholstery, 930½ N. La Cienega Blvd., 213–657–1371.
- **K. Spiegelman Interiors** offers antiques, reproductions, custom upholstery, 623 N. Almont Dr., W. Hollywood, 213–273–2255.
- **Patina Millinery** sells old garden furniture, 119 N. La Brea Ave., 213–931–6931.

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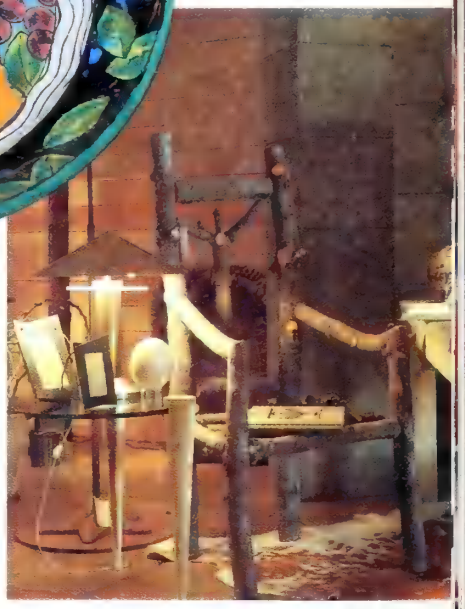
SHOPS IN SAN FRANCISCO AND THE BAY AREA YIELD UNIQUE WARES





At Tail of the Yak, a Berkeley shop 20 minutes across the Bay Bridge, owners Alice Erb and Lauren Allard sell a magpie mix of enticing one-of-a-kinds. In the photograph at right (from left): The ebony and mother-of-pearl table is $3,750; old French candelabra with glass and metal flowers (one of pair) is $4,750 the pair; chair with shell-carved back, $390. Tail of the Yak, 2632 Ashby, Berkeley, 415–841–9891.

The majolica bowl by artist Farraday Sredl (above), $250, is one of the contemporary American pieces at Virginia Breier's gallery, where works of paper, wood, glass and metal are gathered. 3091 Sacramento, Pacific Heights, 415–929–7173.



The expressionistic upholstery concoctions that Ronnie Wells creates from vintage fabrics reveal her fascination with their textures and patterns. At Manderley, her shop in San Rafael, she offers clients both custom work and already reupholstered seating, like the chair (right) vamped with 50s fringe and a mixed-media play of ticking and old-time blankets, $1,200. Pillows, $125–$165. Manderley, 1101 E. Francisco Blvd., No. C, San Rafael, 415–457–4606.



Rustic contemporary is how David Turner and John Martin describe the look of their shop, where natural materials prevail. Log chair and driftwood table (above) are among the attention-getting artisan-made pieces they sell. Turner-Martin, 540 Emerson St., Palo Alto, 415–324–8700.



Mexican, Guatemalan and New Mexican furniture and accessories are the specialty of Galisteo. In addition to antique southwestern furniture, the shop offers well-priced reproductions. Guatemalan umbrella (left), $275; leather chairs start at $195. Galisteo, 590 Tenth St., San Francisco, 415–861–5900.►

Editor JODY THOMPSON-KENNEDY
Photographer JOHN VAUGHAN

ALSO NOTEWORTHY

- *San Francisco:* **Japonesque offers things Japanese, 50 Post St., 415–398–8577. Vignette, 3625 Sacramento St., 415–567–0174, has contemporary accessories. At Postmark, 333 Bryant St., 415–243–9780, find contemporary Italian furniture. Pink Paraffin, 3234 16 St., 415–621–7116, sells American folk art.**
- *Berkeley:* **At The Gardener, 1836 Fourth St., 415–548–4545, find garden furnishings.**
- *Oakland:* **The Finishing Touch, 5636 College Ave., 415–652–4908, sells antique wicker.**



TWIGS BRANCH OUT

TWIG MOTIFS SPREAD THE MAGIC OF NATURE THROUGHOUT THE HOUSE

Leafy majolicaware (above) with vine handles and a faux-bois porcelain vase are whimsical accessories for a Sunday brunch. Twig basket, $15.50, Mainly Baskets, 404–634–7664. Majolica-leaf dessert plate, set of four, $44; leaf mug, set of four, $36; both, Horchow, 800–527–0303. Majolica serving dish, $120, Mottahedeh & Co., 212–685–3050. Faux-bois vase, $540 per pair, Limited Editions, 212–249–5563. Twig toast rack, $75, Wolfman-Gold & Good Company, 212–431–1888.



Shaped like a rustic folly, this birdhouse (right) is ideal for perching outdoors on a pedestal. By Added Oomph, it is 44 inches high and made of fiberglass, $1,050. Stores, 919–886–4410.



A wallpaper border of purple flowers entwined on a gnarled-wood trellis acts as a fanciful bucolic molding (below). It is a fresh accent for a cottagey living room (below left). "Colesworthy" border, $22 per spool, by Waverly, 800–423–5881.



For a woodsy room filled with twig references (left), furniture-maker Daniel Mack contrived a clever bracketed twig curtain rod, 212–926–3880. "Park Avenue" striped chintz, $25 per yard, P. Kaufman, 212–686–6470. Birch-bark and twig mirror, $200, Adirondack Store and Gallery, 518–523–2646.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



STYLE BEAT



With leaf-shaped spoon and twiggy fork tines, salad servers (left) take on a botanical guise. Made of cast aluminum, they are $65 from Trifles. Orders: 800–527–0277. Manuel Canovas's allover "Courlande" twig print provides the naturalistic background; AMS, phone 203–625–0184.

This bench (left) is a reproduction of a 19th-century original that Henry Francis DuPont bought for his gardens at Winterthur. Copy, in wrought iron, has black-green finish, $1,110, by Garden Source. Stores: 404–351–6446. Fabric on bench is "Sous Les Pins" from Manuel Canovas, available through Anne Mullin Interiors, phone 203–625–0184.



Found branches inspired New York sculptor Michele Oka Doner's cast-bronze fireplace tools (right), $1,400, at Furniture of the Twentieth Century, 212–929–6023. The metal chair, $350, Griffis Studio, 716–886–3616.





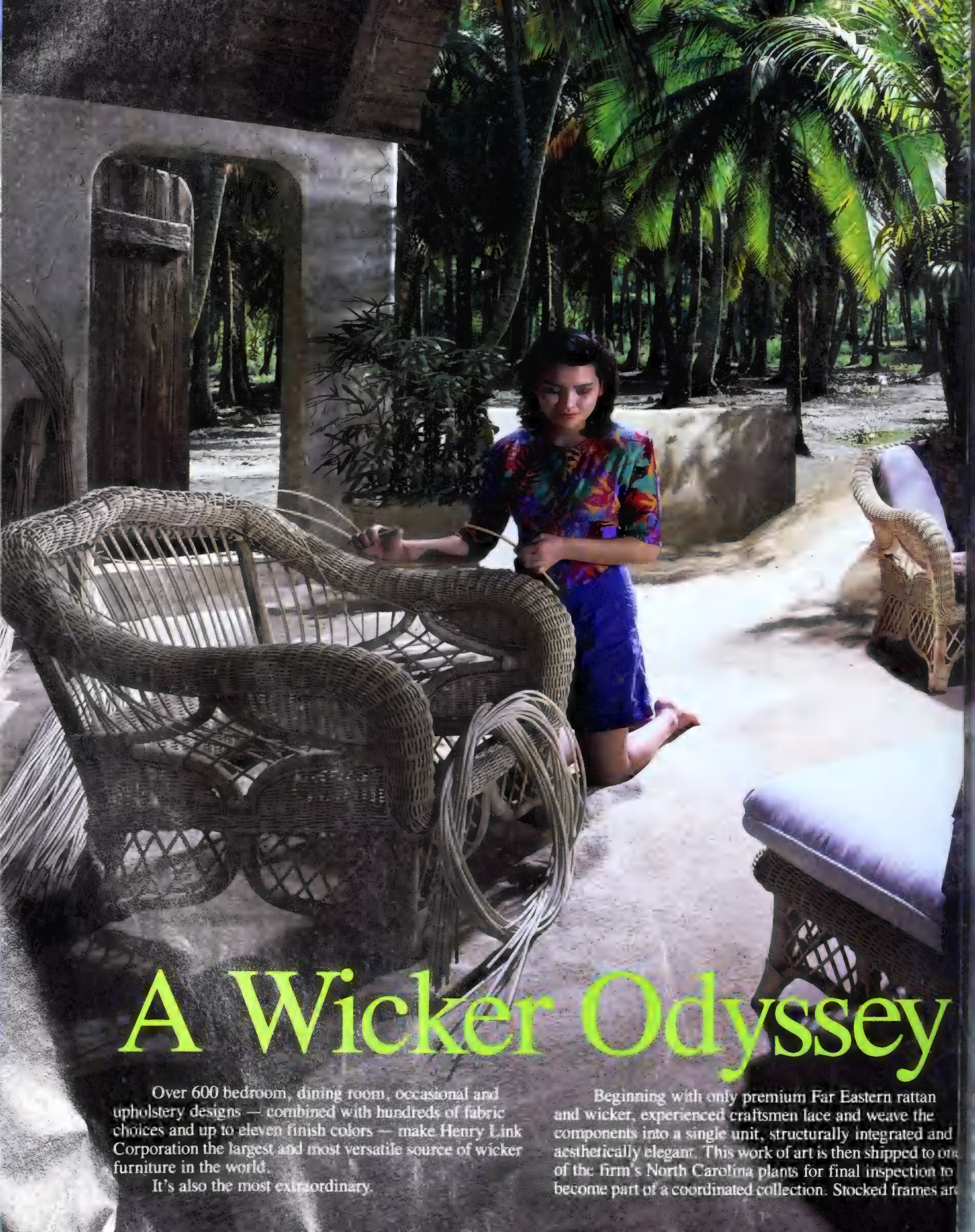
Table base (above), which looks like twig furniture crafted for a rustic lodge, is actually fashioned of sturdy bronze, with a top of marble, $1,800, at The Store Next Door, 212–606–0200.



In a naturalistic display (right), a sculptural tree grows from the bottom rail of a wrought-iron console table, $2,000; fossilized-stone or glass top extra. Mirror above looks like large branches ornamented with trailing vines and is also wrought-iron, $870. Both, The Phillips Collection. Stores: 718–482–7676.►

Editors ALLISON PERCIVAL
and DARA CAPONIGRO
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ELIZABETH HATHON



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The design of products and places that affect a child's world (below) will be the focus of the 40th International Design Conference in Aspen, Colo., June 17—June 22. "It's a designer's look at children and a child's look at design," says Jane Clark Chermayeff. As conference codirectors, she and husband Ivan Chermayeff, a well-known graphic designer, are bringing 40 educators, designers and other experts to lead seminars for the event, "Growing by Design," which is open to anyone interested in the subject. Call 303–925–2257.

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ELIZABETH HATHON



In 250 lush photographs (above and right) and a superb text, *The Glory of the English Garden* (Little, Brown and Company, $50) captures the English genius for garden making. Garden authority Mary Keen's history of English garden design is dramatized by Clay Perry's photographs of nearly 100 surviving period gardens, from the grand to the humble. To order: 800–ALL–BOOK.

TRUE TO HER MOTTO

"Get on with it" is Jean Monro's favorite saying. A grande dame of English decorating, Monro (right) has been getting on with it for 73 years and shows no signs of letting up. In addition to her antiques shop and her wholesale design concern, she oversees Mrs. Monro Ltd., the London retail-decorating shop her mother launched in the 1920s. Recently moved to 16 Motcomb Street (01–235–0326), the shop offers exquisite furnishings and Monro's fabrics. "Jean" (far right), made into a pillow, and "Manon," draped, are two new chintzes. Distributed in U.S. by Cowtan & Tout; sold retail at AMS, 203–625–0184.■

Editor SALLY CLARK

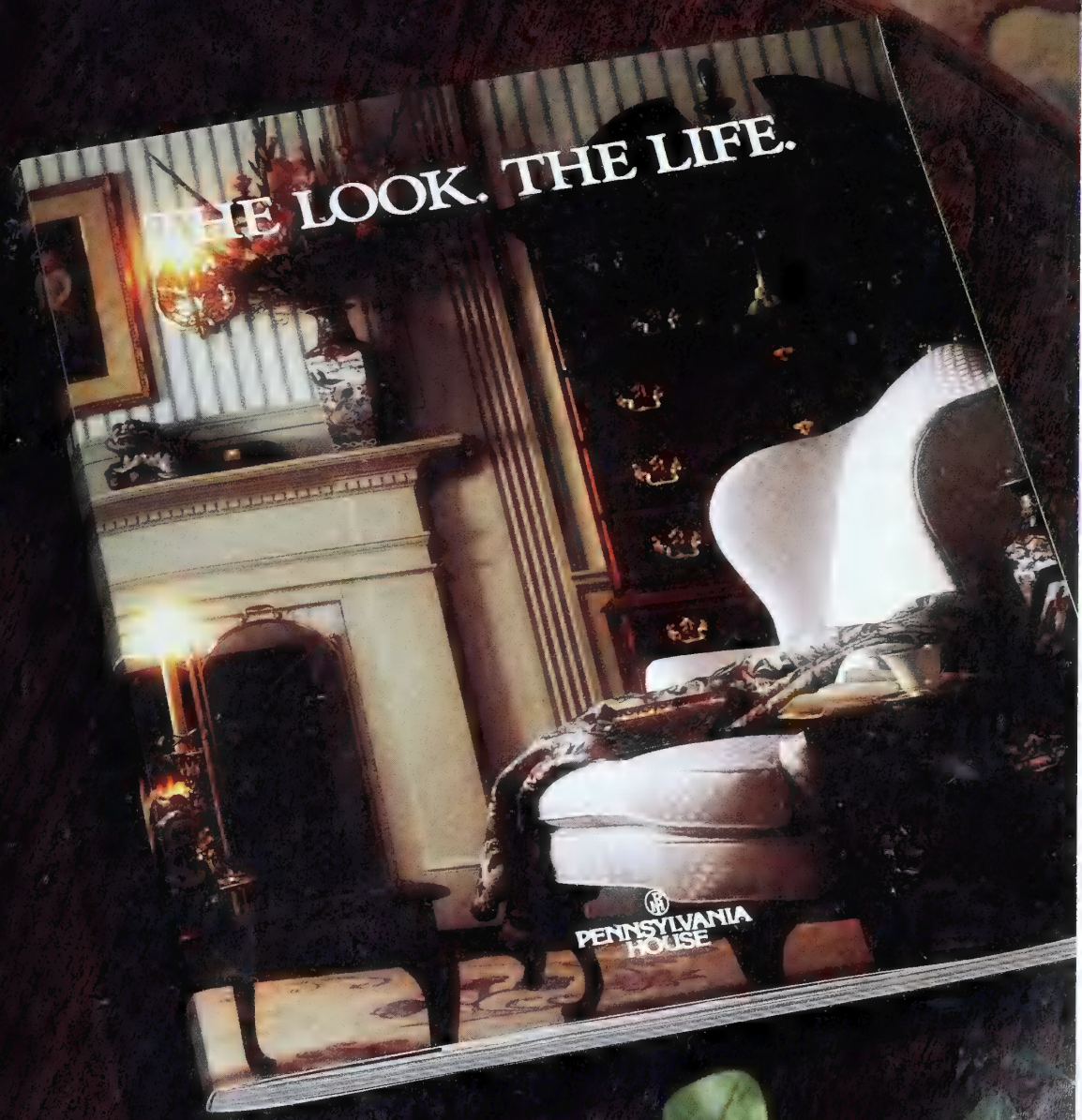


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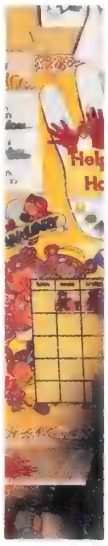
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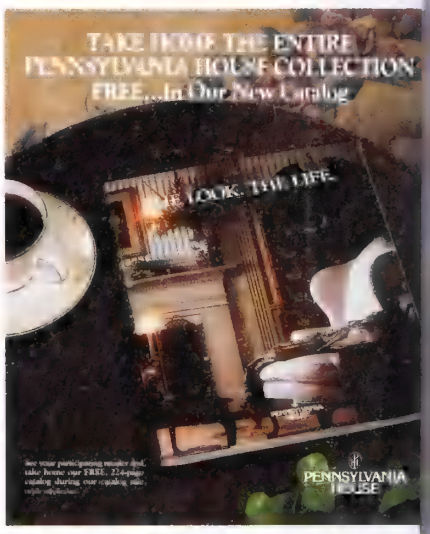
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FROM THORNHILL FARM

A Persian rug is my winter putting green, then spring finds me chipping into the apple orchard



By DEE HARDIE

When I was a young wife I upset my mother-in-law, Agnes, by not jumping up and down with joy when she gave us an Oriental rug. It had been hers and, before that, her mother's. But as she had just bought a lovely Portuguese rug, she gave us the Persian. To her it was a treasure that should be kept in the family. To me it was an eyesore.

But my taste changed, and the rug still covers our library floor. Now I don't know what I would do without it. Especially in winter, when it is my putting green, my golf retreat. This year I'll conquer the sport!

I stand at the border of the rug and putt toward a center medallion that looks like an art nouveau sunflower. And I'm getting better! Little did Agnes know that her gift would be part of my local golf circuit.

When spring comes to Thornhill I practice from the front lawn, chipping into the apple orchard. (Balls retrieved by younger members of the family are worth a nickel each.) From the back of the house I try to pitch the balls beside the rose garden. Often I overshoot and they land in the stream where the watercress grows. That's when we usually have cold watercress soup for supper.

My longest practice range is the pasture behind the barn. I try to drive the old balls as far as possible, with hay bales marking the distance. Along with the wild violets, there is always a gallery of oblivious sheep.

Sheep come with the game. Some of the earliest golfers were Scottish shepherds knocking woolen balls with their crooks. Scotland banned golf on Sundays in the mid-15th century; it was so popular it threatened the practice of archery, the country's national defense. And here I am trying to play a game Mary, Queen of Scots played more than 400 years ago. I wonder if she kept score. I don't. Well, just on good days.

I love the game, and I'm not alone. I read that in the year 2000 there will be 25 million golfers in the United States! I understand. I love the exercise, the wonderful peace of nothing on my mind except hitting the ball, the solitude of a May afternoon. This is a game where I can compete with myself. When I put on those golf shoes and hear the cleats on the walk, hope springs eternal.

Hope is the word, as my hitting has a long way to go, even though Curtis Mabry, our patient pro at the Green Spring Valley Hunt Club, has done his best. But as I play only with good pals, it really doesn't matter, except to me, how I hack it.

Golf has taken Tom and me to distant lands, and that is part of the allure. A tennis court looks like a tennis court no matter how you site it, but every golf course is different, each has its own view. One of my favorites is a public course in northern Vermont that was once a dairy farm, the pro shop still a cow shed. And last fall we played at Gleneagles in Scotland.

It was warmer than the usual Scottish autumn. There were hawks soaring overhead, wild gorse growing everywhere, heather on the hills the color of copper. Tom started playing the King's Course. I walked with the caddy, an elderly gent in a worn tweed overcoat. He called Tom "Laddie." I spent a lot of time looking for lost golf balls that usually turned out to be mushrooms.

The next day I gained courage, and together we played Queen's, an easier course. On the 13th hole, for the first and only time in my life, I made a "birdie," or one under par. Pure luck, but pure magic, and *that*, I think, is what golf is all about: hope, faith and moments of glory. Fore!■

JEFF McNAMARA

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DECORATOR'S DIARY

LIGHTS, ACTION, DECOR



Once an artist, Jarrett Hedborg numbers among his clients Jack Nicholson, Bette Midler, Anjelica Huston and Joni Mitchell.

JEREMY SAMUELSON

When Hollywood interior designer Jarrett Hedborg creates real-life sets for movie stars to live in, he lets them write the script

By PADDY CALISTRO

Picture Jack Nicholson, the consummate actor, using action rather than words to describe the set he wants to live in. No script, no director, no camera—this time it's for real. Crumpling up an old fedora, Nicholson tosses the hat onto a nearby chair. "I want my house to look like that, Jarrett."

That was interior designer Jarrett Hedborg's introduction to working with celebrities 14 years ago. Challenged, he immediately started translating Nicholson's cryptic message. His goal was to understand Jack Nicholson, not Garrett Breedlove in *Terms of Endearment* or Charley Partanna in *Prizzi's Honor*, not the persona fans recognize but the *person*, off-camera. Hedborg's first reading on the hat: comfortable, familiar, unstudied, unpretentious, lived-in.

Today that uncanny ability to capture each client's mood and style in three dimensions—leaving the *client's* unique stamp on each room, not his—has made Jarrett Hedborg one of the most sought-after interior designers in Los Angeles, especially on the Hollywood celebrity circuit. In fact his client list reads like the dinner-at-nine crowd at Spago: Nicholson, Bette Midler, Anjelica Huston, Jeff Bridges, Michelle Phillips, Joni Mitchell, one big name after another.

Far from cultivating the "designer to the stars" image, however, Hedborg is as unimpressed with himself as his rooms are impressive. "I don't want people to look at a room and say 'Jarrett Hedborg did this.' I will never have a signature look. The fun of my job is seeing what 'home' is through my clients' eyes."

But when it comes to design, being a chameleon and an interpreter takes effort, an investment of time, and plenty of intuition. Hedborg spends hours getting to know the person, extracting as much information about personal style as he can—a process that demands serious looking and listening. Not every client can telegraph something special about himself or herself merely by tossing a hat, movie stars included.

With Bette Midler and her husband, comedian Harry Kipper, for instance, Hedborg took cues from unpredictable, revealing aspects of their lives: their continual dialogues about books, their fascination with the turn-of-the-century Austrian Secession style, their love of Swedish paintings and architecture. When he accepted their commission in 1986, Hedborg also observed the couple's devotion to their little daughter, Sophie, now 3. The result is a house filled with conversation spots, rich with Scandinavian yellows, reds and blues; simple wood furniture and walls, both hand-painted by Nancy Kintisch, juxtaposed with patterned upholstered pieces; checkerboard tiles "wherever they worked"; flowers everywhere; a world as welcoming to children as adults.

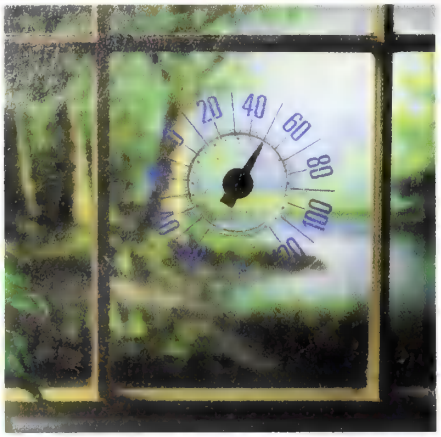
Capturing the mood of his clients—the intellectual but lighthearted Midler or the contemplative, relaxed Nicholson—means Hedborg, 40, draws on his original occupation as a painter, where communicating mood is primary. While he was teaching painting and fine arts at California State University in his native Orange County, designer friends urged him to paint residential wall murals. He found he enjoyed working with clients and was able to create the mood they sought. So with a new career goal in mind, he left the classroom, eager to make his mark in interior design.

Within a year, his obvious talent, a little luck and a few key connections led Hedborg to Nicholson. That the designer could share the actor's fascination with fine art solidified the match and they were soon working together, turning a rambling ranch house in Beverly Hills into a crumpled fedora.

Hedborg describes the place as "a backdrop for Jack's art collection, which is part of him. He's not into the status of his paintings. He collects with the eye of an artist, not the eye of a collector. He has a highly developed visual sense." Where does the hat fit in? Hedborg's selection of comfortable modern chairs covered in old-rose velour; a durable aubergine pigskin sofa; a scheme that allows Nicholson to move his paintings at will. "Arrangement and juxtaposition are important to him, so he's always thinking about rearrangements," Hedborg notes. "Jack has this image as a sly dog and a terrific actor, and he is those things, but he also has a gift for collecting art, and that's what the whole mood of his home is based on," the designer explains. "There's nothing grand about it—it's just a comfortable house where he can absolutely relax."

More than a dozen years later, the house, says Hedborg, is still evolving: never finished, yet never seeming incomplete, a lot like Nicholson. When curious outsiders ask when the Nicholson project will be done, the designer balks, as if he and the actor never think in those terms. "Houses are organic," Hedborg explains. "They go through changes the same way people do. There's something very dead about a house that's 'finished.' "

(Continued on page 38)



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LIGHTS, ACTION, DECOR

Continued from page 37

Academy Award-winning actress Anjelica Huston, Nicholson's long-time friend, came to the designer fully understanding his philosophy but in search of a totally different look—her own. An inveterate collector, she was overwhelmed by her own treasures, which needed organization and structure. Collections of angels, English allegorical paintings, and the fact that "she's a sucker for anything mother-of-pearl or antique gold-leaf" were all messages for the designer.

"She has this image of Bertolucci elegance, but in truth she's much more the country gentlewoman," says Hedborg. "She needs land, a garden where she can nurture flowers and then bring them indoors. She has a romantic nature."

So in her house, angels are a recurring theme: A dramatic oil of pre-Raphaelite cherubs dominates the living room, an Italian carved-wood *putto* flies quietly over her bed, an unrestored 19th-century gold-leaf mirror edged with whimsical angels reflects the warm tones Hedborg used throughout.

"Bette and Anjelica share many qualities," says Hedborg. "They're both very feminine, nurturing people. They both need to garden. They love things that are romantic, and they're very intelligent. And while those qualities come through in each place, the houses are very different in mood."

One major reason for the difference, Hedborg acknowledges, is that Midler's is a family home, made for Sophie as well as for her parents, while Huston's Los Angeles house is designed for an individual, "so it can be a bit more esoteric, a bit more precious." But, he emphasizes, neither is untouchable. "Once a house has areas that can't truly be lived in, the designer has been misbehaving—he's been getting caught up in his design rather than his client's needs."

Hedborg cares far more about the mood of the interiors he designs than about incorporating new, commercial trends. Consider the design associations he elicited from Nicholson in one early, searching conversation: Will Rogers's house in Pacific Palisades with its cowboy furniture and ponyskin rugs, Zane Gray and his tales of the American West, of Arizona highways and the landscape of the Southwest. Another designer might have suggested a Santa Fe look for the actor's house, but not Hedborg. "Santa Fe style never came up for us," he explains. "We let his American West paintings fill the rustic need, and then used textures like pigskin and suede to project a masculine feeling." Trends, he says, are too fleeting. "They don't express an individual."

Santa Fe style might have worked for Jeff Bridges and his wife, Susan, too. But Hedborg took a more timeless approach when he began their house in 1987. "They're outdoors people. They love wide, open spaces, but they're not trendy types. They are very family oriented," Hedborg says. So the couple and their three young daughters live in an old Santa Monica estate that overlooks the Pacific, filled with everything comfortable, colorful and child-proof. Combining mattress ticking and Oriental rugs may seem contradictory, but they help capture the country spirit Hedborg was after.

Jeff's father, Lloyd, walked in one day, eyed the hand-painted murals on the walls, the custom Miro-style light fixtures, the eyelet coverlets, the painterly color scheme, and commented, "But nothing matches." He was right, Hedborg recalls, "and that was exactly what we were trying to achieve. Nothing in nature matches either."

In his own house in southern California's sprawling San Fernando Valley, Hedborg fancies Hawaiian quilts and paintings. He combines tropical fabrics in unusual ways, draping windows in pareos and covering floors with Lahala matting, then coupling the tropical look with an art nouveau table or a Louis XV chair. Parked in his garage is a white 1955 Chrysler convertible ("my emotional car") and a Volvo station wagon ("my intellectual car"). Honey, his golden retriever, helps set the mood of the property, romping and nuzzling guests. "But these are part of my personality, not the spirit that will turn up in my clients' houses. These things say me."

Today the designer still turns to painting, but now more as hobby than career. His professional horizons are expanding with the recent introduction of his own furniture designs for Nancy Corzine and are available nationwide: chairs, tables and upholstered pieces with spare, clean lines. He sees his work load lightening, by choice, "so I can spend more time with fewer clients. Creativity needs to cook awhile. Fast-lane thinking is the antithesis of creativity; I have to work with people who understand that."

Singer-songwriter Joni Mitchell obviously knows what he means—her house is Hedborg's current work in progress. "We're both Scandinavian and our creativity seems to meld. We'll end up making a house that is vibrant and very, very blue and white." Another ardent collector, Mitchell has treasures from the South Pacific and the American Southwest as well as art nouveau antiques, all pieces Hedborg will incorporate into her rooms. "What ties all of these things together is her own very personal visual sensibility," he adds. "That's the joy of working with highly creative, talented people. I push them to be more creative, and they in turn push me."

Hedborg calls himself a creativity junkie. No two of his spaces look alike, but he

(Continued on page 40)

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LIGHTS, ACTION, DECOR

Continued from page 38

credits that entirely to his clients. "I talk to them in terms of creating and they respond. I tell them we'll do only what their heart of hearts really wants. It always works." ■

Paddy Calistro is a freelance writer who lives in Santa Monica, Calif., and writes frequently about design.

ON PERSONAL STYLE

Jarrett Hedborg is constantly asked how an individual can determine his or her own style. This is his advice.

- Go through design magazines and cut out pictures of rooms you love. Pick them out as a child would—with abandon. Then evaluate them as a doctor would—carefully and analytically. Look for similarities. You should find consistencies—perhaps all the upholstery is fat, or all the floors are bare or carpeted or painted. Pay attention to the brightness in the room, whether it is light or dark. These are what you respond to and can capture when you decorate.
- Be flexible about color. "If you want warmth in the walls, you don't have to agonize over choosing an exact shade of pink or peach; off-white paint tinted with a bit of sienna will bring the warmth you are looking for." For more color, look at several paintings by a favorite artist and copy the combinations. "Take a Matisse, match his colors and the room will come off well."
- Pick furniture as you would pick someone to marry. "Go for love, not for something you think you should have. If you love 1959 Danish modern, go find the best examples you can. If you have several favorite looks, choose your favorite two or three and use them together. If you love them, they will fit in somewhere in your house."
- When collections are to be displayed, as they are in Huston's home, use a simple, dependable formula: tailored walls and furniture to provide a backdrop.
- Consider pattern on pattern if you aren't creating a backdrop for collections. In the Midler-Kipper home, awning-stripe chairs and flounced floral-chintz sofas are mixed with Provence-print pillows and flowery rugs. " I was able to use more pattern and more intricate design here because books and flowers are the only essential accessories."
- When budgets are a constraint, "get the shell right—an expensive sofa won't save a bad paint job; if a window doesn't need a covering, don't put one on."



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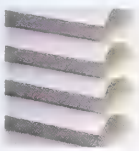
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TRAVEL

ENGLAND IN BLOOM

WITH MORE THAN 2,600 GARDENS OPEN TO THE PUBLIC, HOW DO YOU CHOOSE WHICH ONES TO VISIT? A GARDENING PRO LEADS THE WAY

By PAULA WEIDEGER

Few Americans go to England these days without visiting at least one or two gardens. Because English gardens are the source of many of our gardening dreams and aspirations, horticultural sightseeing has become as important as visiting cathedrals and stately homes—and it's just as easy. In England there is a long tradition of garden touring; more than 2,600 of the country's gardens are open for summer visits. Over 100 of these are important historic gardens owned and operated by the National Trust, and the rest are privately owned gardens listed on the National Gardens Scheme. (These private gardens are not open every day but generally have two visiting days during blooming season.)

It is almost impossible to drive through an English village between May and September and not find at least one garden to tour, but driving through the countryside is not always the best way to find the finest gardens. A better way is to talk to someone who goes often. We asked Deborah Nevins, an American landscape designer who makes an annual pilgrimage to England in the summer. Nevins, who designs mostly residential gardens and also recently designed the shrub and perennial borders along the esplanade at Battery Park City in New York City, studies English gardens—plants, plant combinations and design—and brings home ideas for clients' gardens and her own. Nevins took us on her garden tour last summer and along the way told how she adapts English gardening ideas to the American climate.

Five gardens were on our agenda—five gardens where Nevins would walk pad in hand, camera over her shoulder, stopping often to take notes, snap a picture or pace out the dimensions of a herbaceous border. And when we were lucky enough to find gardeners in residence, there was a nonstop rattle of Latin botanical names.

This was our itinerary: The Museum of Garden History in London; Cliveden in Buckinghamshire (an hour to the west); then on to Gloucestershire to see the Priory in Kemerton. From there we drove northwest almost as far as Birmingham to Stone House Cottage. Then we wound south again through the traffic jam of Stratford-upon-Avon and the charming villages of the Cotswolds, skirted London and visited Sissinghurst in Kent. All these gardens are open to the public and can be visited most days from April through October. With the help of road maps and garden guide books, you can duplicate this tour exactly or, better yet, think of it as a framework around which to build your own journey.

A Knot Garden in the 17th-Century Style

The Museum of Garden History is smack in the middle of London, diagonally across the river Thames from the Houses of Parliament. Located in a deconsecrated church, the museum is administered by the Tradescant Trust, which took its name from the two John Tradescants buried in the churchyard. The father was gardener to Charles I and traveled the world to collect unusual plants; the son carried on the collecting tradition, sailing to the coast of Virginia among other places. In the churchyard, a knot garden planted in the 17th-century style includes many plants associated with the Tradescants; all would have been available in the 17th century.

The museum garden is a good place to begin a tour, for this is what the gardens of England looked like before Capability Brown and other 18th-century landscape designers swept many of them away in order to make romantic "natural" parks. The entire

(Continued on page 44)







Top left: The long garden at Cliveden is planted with box hedges and topiaries. Top: The couple who own the adjoining nursery created the garden behind Stone House Cottage in Worcestershire. Center: In a border at the Priory in Gloucestershire, perennials shade gradually from white through red. Above: A knot garden is laid out in 17-century style at the Museum of Garden History in London.

RIGHT, BOTTOM, JERRY HARPUR TOP AND CENTER MICHAEL DUNNE


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ENGLAND IN BLOOM

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churchyard behind the museum measures only 70 by 75 feet, and the knot within it, formed by closely planted English boxwood, is about 30 feet square, yet you feel enveloped by a world that manages to be both ordered and sensual.

"The formal design is especially good for a town garden," Nevins was saying as she paced out the dimensions of this ornate knot. The structure created by the box hedging looks lovely in spring and summer, and it is especially beautiful when filled with snow. If Nevins wanted to create a knot like this in America she would probably modify some of the choices made by the Tradescant Trust. For example, the use of English box would be very expensive. "I would probably use Newport Blue instead," she says. "It's not only easier to come by but it's hardier, too."

In addition to its year-round attractiveness, a knot garden has other virtues. "It allows you to use lots of different kinds of plants without having the garden look like a hodgepodge," Nevins explained as she made notes of what was planted within the two dozen gracefully curved open spaces of the knot. And there certainly are lots of different kinds of plants tightly packed into this one—lady's-mantle, *Lychnis coronaria* in white, wine red and a red-and-white combination, lavender, *Rosa gallica* (including the flamboyantly striped *Rosa Mundi*), Martagon lily, poppies and, as the centerpiece, a charming variegated holly clipped into the form of a small pyramid.

While it is common to line a path with hedges, it is lovely to line one with hedges of sweetbriar roses as has been done here. Lovely, too, was the use of a mixture of variegated hollies banked in a dark corner. The pale edging of the leaves would stand out by contrast with their dark centers anywhere, but here in the shade they appear to be in a spotlight.

The Grand Gardens of Cliveden

The next stop could hardly have been more different from the Museum of Garden History. Cliveden, too, is on the river Thames, but here in Buckinghamshire the river curves through unspoiled countryside and the grand house is set high above it in a park of almost 400 acres. The grandeur of Cliveden seems a world away from the contained delights at the Museum of Garden History, but it made a perfect second stop because Cliveden represents a transition between the formal knot gardens favored in the 17th century and the landscapes of Capability Brown that came into fashion a hundred years later.

"There won't be anything to take home from here," Nevins said with a resigned

(Continued on page 46)

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ENGLAND IN BLOOM

Continued from page 44

laugh as she looked from the terrace outside the house to the formally planted parterre and the artfully created wilderness beyond. But of course there was: The sense of history—and the context it provides for gardeners of today—is just one thing a great traditional garden gives the visitor. And within minutes as we entered the woodland, Nevins's notepad was out again.

"Look how that tree is held up," she said, catching sight of a tilting ancient oak being propped up by thick, long logs. "In America we cable trees instead. This method of support, using a crook, is so much more picturesque." You needn't have an entire woodland in your garden to make good use of this technique. Top-heavy flowers, like peonies in borders, can be supported by branches pruned from, say, a lilac bush once they have been firmed up by drying them out. The result is a great deal less intrusive than store-bought stakes.

At first we felt we had happened upon the rose garden. There was no path terminating in the gate to the garden. Instead shrubs and trees seemed to hide the entrance. Yet once we found it, we could see that there were actually four such entrances to the circular rose garden, and each entrance was of considerable size—framed by gated, tall wooden arches in an almost Oriental curving shape, all robin's-egg blue. The clear, bright blue color sets off the green of the rose leaves that cover it—resulting in a particularly lovely effect at twilight.

The house at Cliveden has become a luxurious country-house hotel, and guests dine in a formal room overlooking the parterre and the Thames. Many say it has the best view of any restaurant in England. Visitors to the garden, owned by the National Trust, can eat in a long glass-roofed restaurant that was previously the orangery. As is true at many of the National Trust's other properties, the price is right and there are plenty of healthful things to eat—as well as sinful sweets. We stopped for tea.

On the way back to the parking lot we came upon the Italian garden, screened by a row of tall hedges. Among the cleverly planted swirling borders stand marvelous 18th-century Italian statues of Columbine and Pierrot and other characters from the commedia dell' arte. And what topiary! There are tall, almost surrealistic spirals and more representational peacocks, too, carved from yew trees. "You know," Nevins mused as she viewed this lyrical fantasy, "you could make topiary with faster-growing privet. And you could use wire to train it. . . ." English gardeners take the long view. Americans are in a hurry.

(Continued on page 48)

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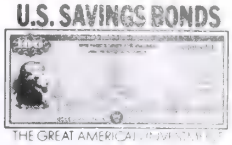
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ENGLAND IN BLOOM

Continued from page 46

The Priory's Jekyll-Style Borders

Compared to Cliveden, the Priory in Gloucestershire, our next stop, seemed almost pocket-size, though it is actually four acres in all. Major Peter Healing has been making his garden here for more than 40 years, with only one man to help him. "It's a lesson to Americans that you don't need ten gardeners to do the job," said Nevins. But you do need to be willing to spend a lot of time and hard labor if you want a garden as ambitious as this one. The two herbaceous borders for which his garden is so famous are each 20 feet deep and are more than 100 long.

Each of the two big beds curves up along a rise in the land just beyond the house. Both illustrate a Gertrude Jekyll theory of color: Start with white, then go to colors of ever greater saturation until you come to the middle of the bed; descend from there to colors that are ever paler until you are back at white. Healing moved from white to pale green to pink, blue and violet in one bed, then back again. In the other, the white moves to pink, then yellow, orange, red and then follows the same sequence in reverse. It is an outstanding display of perennials.

But it was a different bed that made Nevins get busy with that notepad. Nearly as large as the other two and planted at a right angle to them, this bed was a display of one color only: red. Red-leafed shrubs in front of red-leafed trees—copper-leafed hazelnut, copper *Rhus cotinus* and copper-leafed berberis. Among the red flowers one was a standout. "What *is* that dahlia called?" Nevins asked, clearly smitten.

"It's the Bishop of Llandaff," Healing replied. The dahlia, tall even for the species, has deep red leaves and a mop of ruby port-red petals at the top.

"It's much trickier to get a hot border right than one all in soft colors," Nevins said. Soft colors tend to blend into one another whereas reds—from the orangy ones to those that are nearly purple—can be hideously jarring.

Called to tea by Mrs. Healing, we were directed to the crook in the arm of their L-shaped house. We sat at a wooden table and looked out onto a garden more intimate in scale than what we had seen so far. At about 15 feet wide and 60 feet long, and blessed with a stream, this garden, designed by Mrs. Healing, is closer in size to what a suburban gardener might have to work with. Mrs. Healing had an eight-foot-square fountain sunk at ground level just beyond the arbor under which we were sitting; farther along, a lily pond had been dug.

"From the fountain there are only a few steps down to the lily pond," Nevins observed, once again at work even over tea and biscuits. "But that small change in level is all you need to make this garden seem much larger and more interesting."

The Healings' square fountain absolutely captivated Nevins. "It's just brilliant," she kept repeating. "The way the water from the spout hits that rock on its way down . . ." The simple jet was separated from the surface of the water by a flat rock at least 12 inches square. As the water spurted up and then came down again it hit the rock and made a resonant plonk, plonk, plonk.

On the way to the car we passed a wall of yew hedges that had been cut into the shape of a buttressed wall, and in the middle rested a handsome white-painted garden bench. A brass plaque had been fastened to it, engraved with the Healings' initials as well as the dates 1935–1985, a memento of their golden wedding anniversary.

"It's a lesson that couples can have this kind of adventure together," Nevins said as we drove out of the Priory's gate. It was a lesson to be underlined at Stone House Cottage Garden and nursery the next day.

Rare Plants at Stone House Cottage

Major James Arbuthnott and his wife, Louisa—tall and youthful-looking—give smiling evidence that gardening together can be a very pleasant adventure, indeed, though one that takes a lot of planning and hard work. The Arbuthnotts began to make their garden 15 years ago, when the major prepared to leave the Black Watch Regiment. Their idea was to get a house, create a garden full of unusual plants, and add a nursery in which visitors would be able to buy all the plants they had been coveting.

Behind their pink-painted house in Worcestershire lies a garden of only three quarters of an acre, yet it has been designed and planted so inventively that it seems a great deal larger and is much talked about in the English garden world. Mrs. Arbuthnott, some say, is the new Gertrude Jekyll. The garden is packed with such a variety of uncommon plants that the nursery's list fills four single-spaced pages and doesn't include every single thing on view and for sale.

Says Louisa, referring to the garden's small size, "It's quite good to have a limitation like this. If you want to put something in, you've jolly well got to take something out that's not earning its keep." Ruthlessness of this kind can be profitable even for the gardener of a windowbox.

"There's nothing like this in America," Deborah Nevins was telling the Arbuthnotts as they showed her around. "Imagine, a garden open to the public where you can buy all the plants. And what a collection of unusual plants! How jealous I am that you don't have to move heaven and earth just to

(Continued on page 53)

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California Style

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KAREN RADKAI



Says Nancy Goslee Power, "When I moved to California I moved outside." Twelve years ago the New York interior designer, her husband and their son, Oliver, uprooted themselves and moved out west. With her relocation came the pursuit of a new area of design: gardens. Under the tutelage of Philip Chandler, an eminent horticulturist and landscape designer, Power learned quickly and well. Today, she designs gardens for clients throughout California, in the East and as far afield as Australia, and she is working on a book called *California Gardens* (to be published in 1992). Here we can see in Power's own house the West Coast stamp she has given both the outdoor and indoor rooms, and the all-important connection she has made between them.

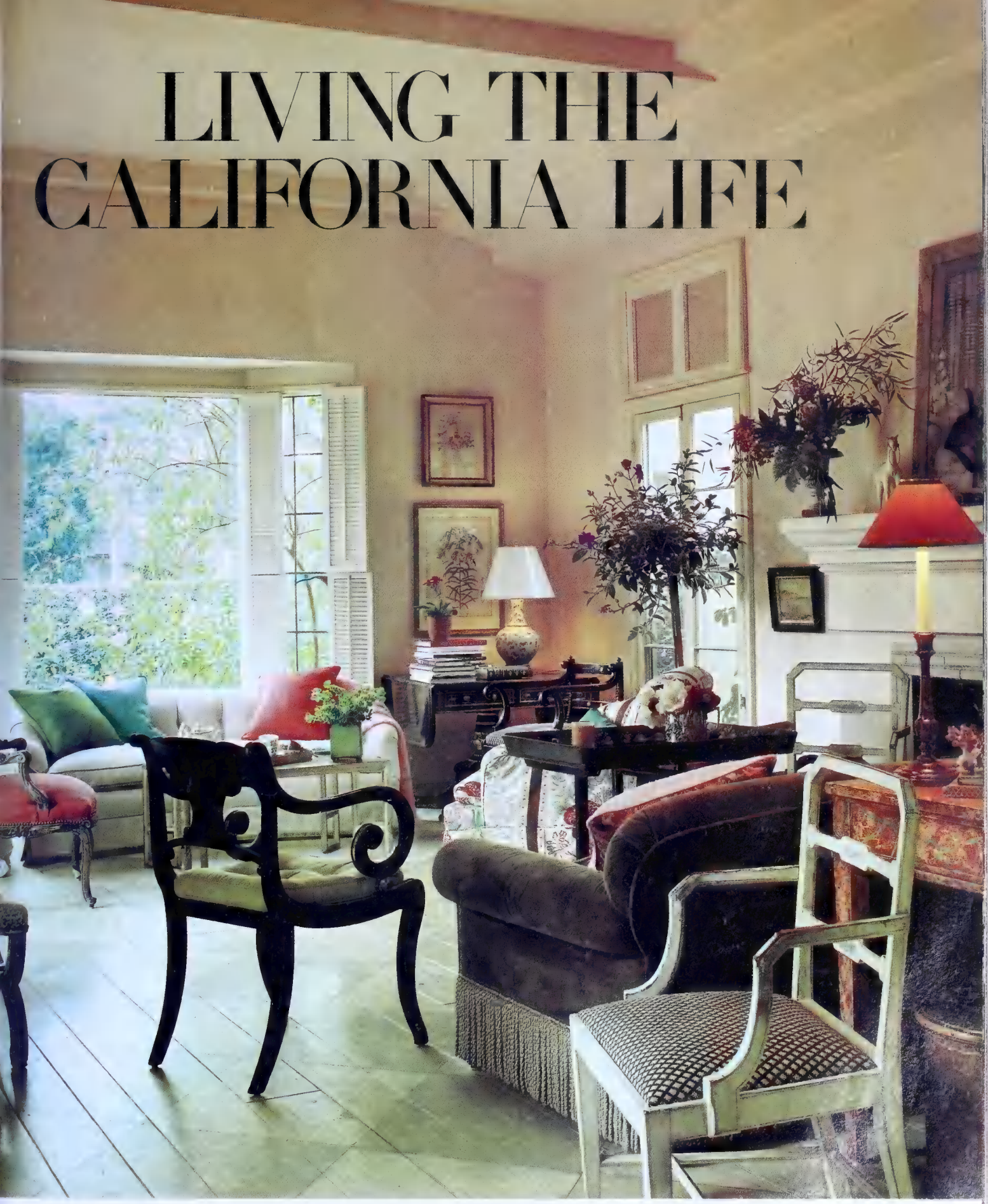
In Santa Monica, the small and precious parcels of land on which many houses stand challenge an owner to get the most out of limited space, yet, Power says, "Unfortunately, most people have landscapes instead of gardens." By "landscapes" she means "a boring putting-green of a lawn with routine foundation planting." The sequence of seductive outdoor rooms she has created are very different from landscapes—more beautiful, more interesting, more useful. ►

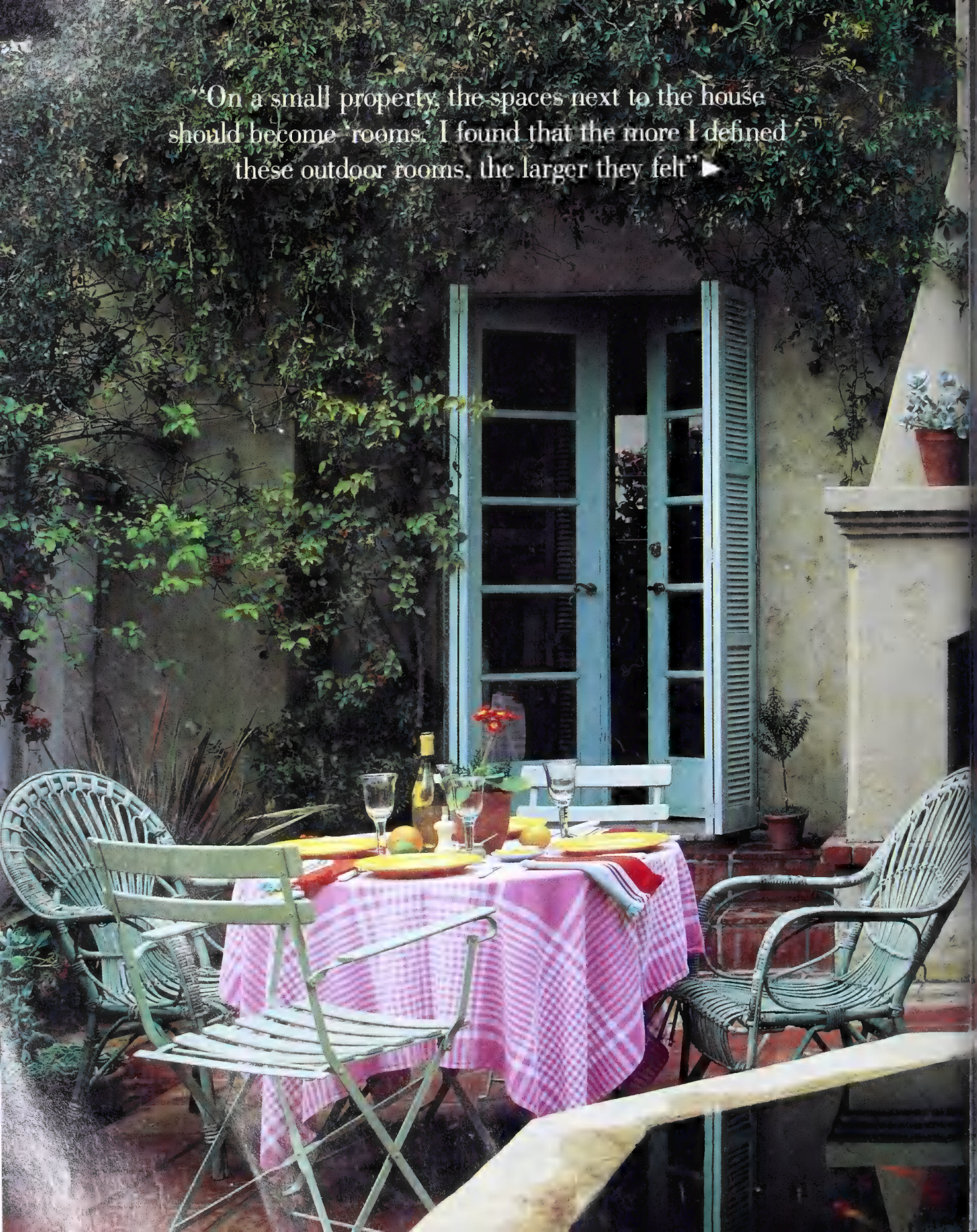


Above: Oliver, Nancy and Derek Power in the "secret garden." Its pool blooms with water iris (top). The tiny verdant spot has a hidden path and is the only garden with no entry from the house, but it can be glimpsed from a living room window (right). The mix of styles and colors in the room reflects Power's fresh approach to decorating. Painted chair in foreground covered in Brunschwig & Fils cotton.

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LIVING THE CALIFORNIA LIFE




"On a small property, the spaces next to the house
should become 'rooms.' I found that the more I defined
these outdoor rooms, the larger they felt" ▶







Power works in a lime-green studio (above). The space used to be a garage at the rear of the property. A path leading from the courtyard to the studio has grown in nicely along what had been a driveway (left). In the dining room (opposite), the 19th-century Italian chandelier and Spanish Moorish-style sconces burn candles. Tablecloth fabric is from Cowtan & Tout. The pine cupboard seen through French doors was indoor furniture moved to a corner of a covered porch to store potting and flower-arranging gear. A set of monkey prints hangs in the adjoining hall.

KAREN RADKAI

"I don't like my things to be perfect; I prefer them to be mellow and a little bit worn"

The center of life at the Powers' house is the courtyard Nancy created in place of a flat lawn (see preceding page). An area naturally enclosed on two sides by the stucco walls of the house, the courtyard now has many of the elements that make any room comfortable: a tile floor, pastel chairs and skirted tables, and a fireplace for cooking and for warmth on desert-chilly Santa Monica evenings. To provide privacy from the street, Power designed a pink-washed stucco wall with applied columns and a vine-covered pergola—something one might find near Rome; one of the attractions of Power's new home town, she says, is its resemblance to Italy.

Inside the house, the rooms adjacent to the court relate to it in different ways. French doors open from the outside into the living room's breezy mix of styles and shapes. The doors' green-blue trim is picked up by a pair of silk pillows on the sofa, effortlessly integrating an outdoor element into the thinking of the room. Inspired by a garden, the room's palette—an umber velvet sofa and mottled clay-red desk, the light checkered floor, the shell-pink walls, the textile touches in gold and acid green—is of the earth but light in spirit. Power points out that the colors are the same "forties shades" she favors in gardening, and are in harmony with the vintage of the 1930s house.

The dining room opens to the courtyard, too, with a small porch offering a transition to the outdoor space. Here, Power juxtaposes the light feeling of an outdoor room with a gutsy vermillion for the walls, creating a glowing nighttime interior. A colorful collection of pottery is reserved for courtyard use, but she prefers English china and silver in the dining room. Dark-stained furniture, a deep-colored tablecloth and candle-burning fixtures make dinners cozy for guests. Rustic floor matting takes the edge off the room's urbanity and echoes natural textures outside. ►

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KAREN RADKAI



KAREN RADKAI

"I opened the house so each room has its own garden"

One theme that links the outdoor and indoor rooms is Nancy Goslee Power's use of checkerboard as pattern. In the parterre garden, seen from a bedroom door (right), gray and green santolina planted in alternating squares gives the impression of a billowy carpet placed over a sandy floor. The bedroom's painted floor repeats the motif. Checkerboard surfaces appear elsewhere in the dining-room rug, painted living-room floor, and clay-tile floor of the courtyard.

Color is one of Power's favorite decorating tools. She has been aided by the eye of her "color collaborator," Bill Strom, who has a background in fine arts. There are few opaque surfaces in the house. Most walls—the unevenly shaded exterior stucco, mottled vermillion in the dining room, overscale pointillism in the bedroom—are composed of more than one tone, for depth and texture.

This is a living house, where green open-air spaces replenish the spirit and interiors capture the same freshness. "My own house is a kind of experimental station for my work," says Power. Judging from the results, the experiment is a great success: no further testing necessary. ■

Writer ELIZABETH GAYNOR
Photographer JOHN VAUGHAN



Teddy settles in an oyster-toned Sheraton chair (left), one of a pair that are teamed with an 18th-century French bedside table and iron bed. The parterre (top), a formal planting of herbs and flowers, can be seen from the dressing table (above) and the bed.

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Colin Smith takes his work home—and lives with it. Owner of the Oakland, Calif., shop Zia, Smith fills his family's Craftsman-style house with the New Mexican carvings, Navaho blankets and vividly painted furniture that he also sells. "We're always bringing objects home and moving everything around," he says. "Both our store and our home reflect interests that we've shared for a long time."

For Smith, a native of Cleveland, those interests took root in the 70s. Living in New York, he began picking up New Mexican crosses and carved figures—like the ones on the living-room mantel shelf (right)—for a few dollars apiece. After moving to California to work as a magazine advertising representative, Smith spent vacations exploring Santa Fe and discovering the sturdy beauty of Taos furniture. By 1987, he was opening the first store in the Bay Area to offer New Mexican furniture. Smith has since added Mexican antiques and new furniture by California artists. And as the store evolves so does his home. ►







Built in 1917, this bungalow (above) is one of many mail-order-catalog kit houses that popularized Craftsman style. Around back, a new deck (center left) extends the house into the garden for Colin Smith, his wife, Lisel Schwarzenbach, and three-year-old Max. Right: The living room features a coffee table by Chuck Rowan and dog table-sculpture by Jim Wagner. Bottom left: Painting, Mary Robertson.

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SOUTHWEST SIZZLE

A colorful display of folk art energizes a California Craftsman cottage

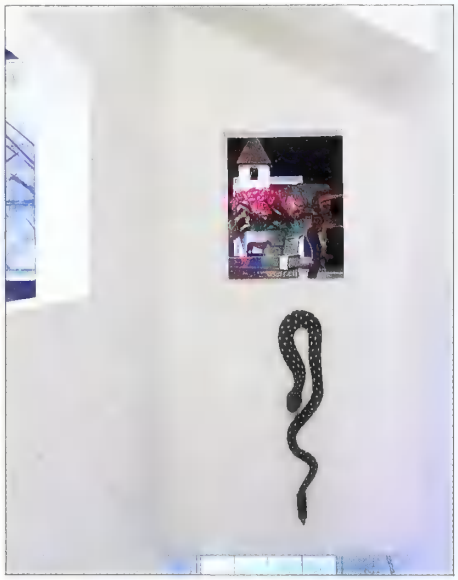


"We were inspired by the brash use of color in Mexican villages"

One look at these rooms and you see that Colin Smith and Lisel Schwarzenbach have a flair for color and composition. "We are inspired by Southwest textiles and Mexican villages—the brash application of primary against primary," says Smith. "Strong colors give a room energy."

The couple's knack for decorating undoubtedly stems from their artistic backgrounds. Smith was a sculptor in wood, glass and metal until he opened his store, and Schwarzenbach painted before enrolling in graduate school for family planning and social work. Now, this house is their work in progress. Interior windows, part of a remodeling done with Berkeley architect Mui Ho, encourage the owners' propensity for arranging and rearranging. The cutouts frame ever-changing vignettes. ►

Editor JODY THOMPSON-KENNEDY
Writer JANE MARGOLIES
Photographer CHRISTOPHER IRION



In the dining room (right), the scene of casual buffet parties, colorful painted pieces keep the mood lively: old Mexican table and bench, new Taos armoire, or *trastero*, with traditional design. Left: An interior window allows a peek into the master bedroom at one of the owners' constantly changing arrangements (seen close up, below).

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VAN GOGH IN ARLES
CAMERAWORKS


Against the dark background, artwork "pops out," says the owner
The sunny master bedroom is painted British racing-car green against which Navaho blankets, Chimayo rugs, a John Walker charcoal drawing (and Max) stand out. "Because of all the natural light, the room doesn't feel like a cave," says Smith.
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PUEBLO FOR TWO

Under the oaks on a knoll in Sonoma wine country, a couple lives indoors and outdoors within the framework of a tranquil house that resembles a tiny adobe village







A railed rooftop sun deck is one of several open areas in a rambling new house. The colors of the surrounding landscape inspired the palette. Left: Architect Don Sandy included a welcoming entry portal. Far left: Window wall overlooks acres of grapes. ►



Like an old Mexican hacienda, the house focuses inward on an inviting succession of sunny, silent courtyards



Above: Philip and Toby Flax. From the interior design (hers), to the art on the walls (some of it his) and the wine in the cellar (theirs), this house is the personal expression of a creative couple.

The lush landscape of northern California's Sonoma wine country is dotted with wood-frame farmhouses, an occasional Victorian cottage and an Italian villa or two. In this setting, a strong, modern house should not be too hard to spot, but this one suits the site so well that you have to watch for it.

Perhaps it is the distraction of the white fence or the little red farm buildings nestled along the property at the side of the road, but on a first visit, it *is* possible to miss the home of art-store owners Philip and Toby Flax. An unassuming gravel drive winds up the hillside to the striking 4,300-square-foot house that rambles across a knoll and presides over the owners' 22-acre vineyard.

On one side, an expanse of windows looks over row after row of plump chardonnay grapes and the Russian River below. The rest of the house is for the most part windowless on the exterior, though open to numerous courtyards within—like a Mexican hacienda. Rectangular forms are clustered together to achieve what the architect, Don Sandy of Sandy & Babcock, Inc., architects and planners in San Francisco, describes as "a village-like feeling." The shapes are simple and the exterior materials are equally unpretentious: stucco wall surfaces and few roughhewn wooden doors. But the dramatic angles of walls and roofline create an ever-changing play of light and shadow that varies daily and seasonally.

Never intended to blend into the scenery, the house is nonetheless subtly situated on its lot between two grand old oak trees. Other oaks were added by landscape designers Katherine Lee and Jane Singer of Garden Design. In addition, they used ornamental grasses of varying heights and hues to enhance the architecture without distracting from it. In the spring, wildflowers—California poppies, lupine, clarkia, alyssum, baby blue-eyes, nemophila—sprinkled through the native grasses wrap the house in a 30-foot band of delicate color. Large boulders, part of the site, complete the landscape. ►



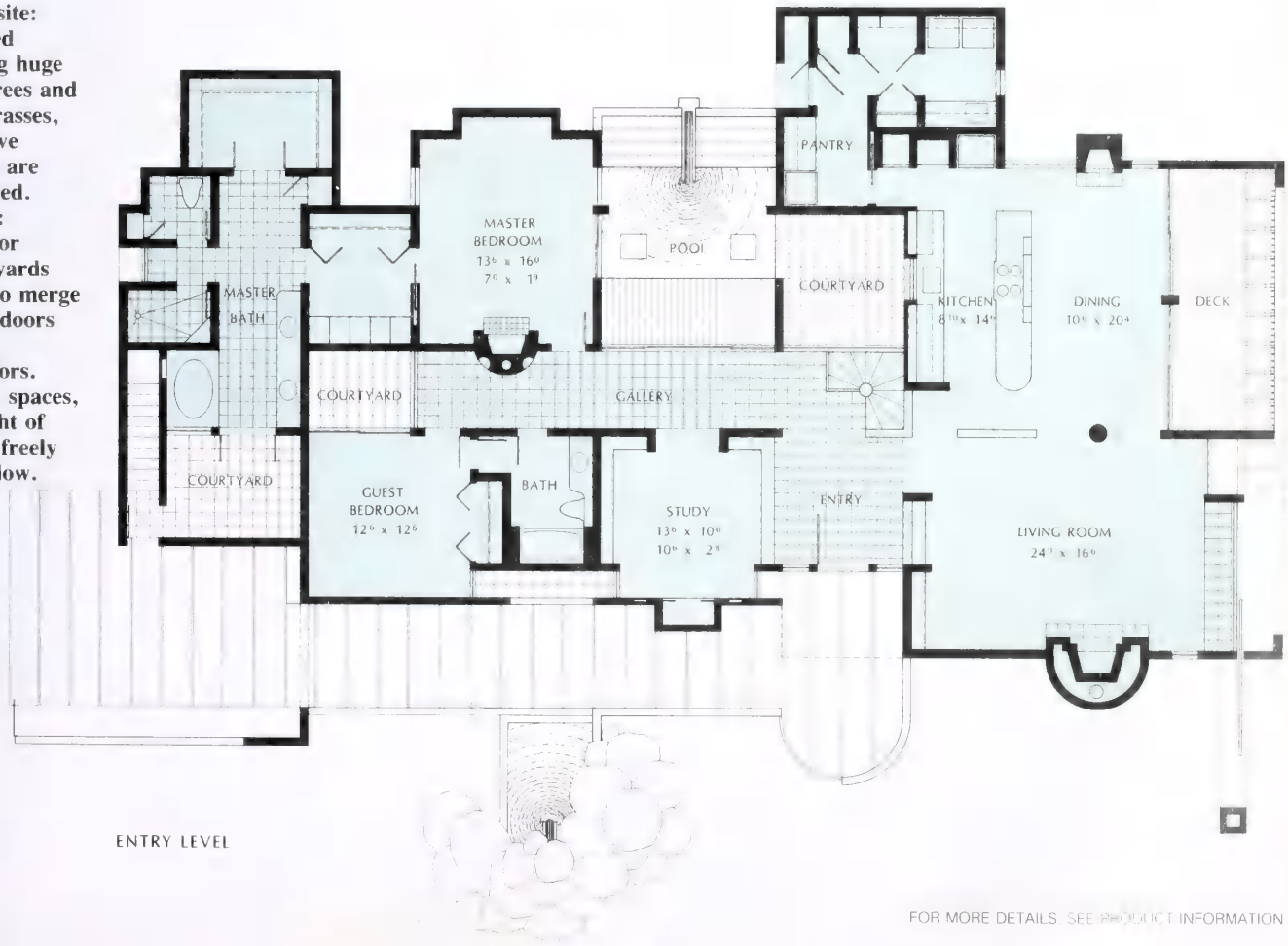


The gallery and master bedroom open out to a large courtyard (above) with a poured-concrete fountain and reflecting pool. Enclosed by eight-foot exterior walls, the area is private and intimate.



The cylindrical volume (above) houses the living-room fireplace: the rectangle frames a large shutter that slides across to shelter the windows.

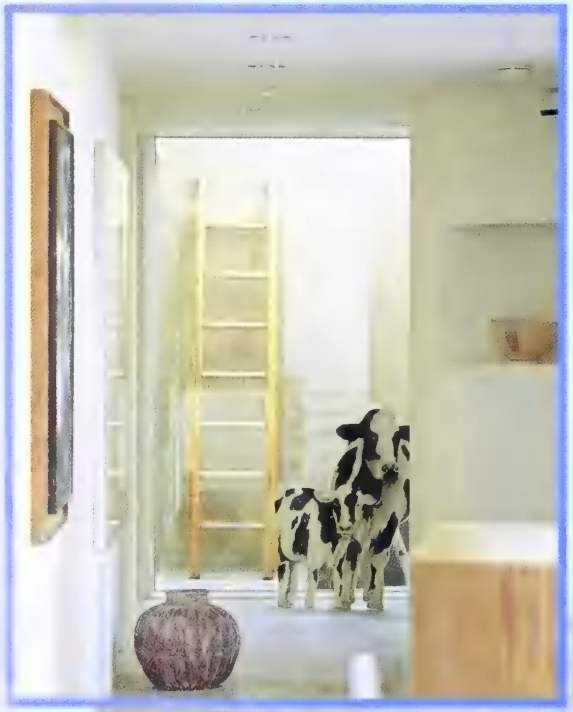
Opposite: Nestled among huge oak trees and tall grasses, massive forms are softened. Right: Interior courtyards help to merge the indoors and outdoors. Social spaces, at right of plan, freely interflow.



ENTRY LEVEL

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A stepped partition rising from the outside edge of the kitchen island provides a bit of separation from the dining area without isolating hosts from guests. Inset right: Plywood cows—portraits of live ones on the property—bask in the sunlight shining through a glass expanse from a courtyard at the far end of the gallery (see plan, preceding page). "It was important to have some whimsy in the house and not be quite as austere as the house might suggest," notes owner-decorator Toby Flax. ►





The kitchen is a proudly visible hub for the owners' parties—open to dining, living, entry and courtyard spaces

A rustic trestle table was the only piece bought before "the finished house told me what else to do," says the owner



The house has a very introspective spirit," architect Don Sandy points out. "You get inside and feel really warm and comfortable." On the main floor, only the living and dining rooms have windows with any sort of exterior view. This strategy focuses attention on one of two places—out to the vineyard or inside to the home itself. As a result of this inward focus, and the honest, simple furnishings, the house has a coziness that belies its severe exterior. "I think you tend to see the house differently once you've been inside. You have different expectations viewing it from the outside," says Toby Flax, who did the interiors and has her own design firm in nearby San Francisco.

On gray days or blustery nights, the living room can be closed off from the outdoors. Sandy devised an unusual electronically controlled barn door (a new take on old European shutters) to slide across the outside of the window. In the absence of traditional windows, light monitors (roof towers topped by skylights) and interior courtyards bring sunshine into the two-bedroom house.

Avid art collectors, the couple also enjoy entertaining and are actively involved in their vineyard, which produces 5,000 cases of chardonnay each year—sold under the Flax label to wine shops in California, Texas and New York. The house reflects their life: Neutral walls are a backdrop for paintings. Built-in shelves cleverly open on both sides for viewing collections of pottery and sculpture. Downstairs, a large studio proves the perfect place to exercise their own artistic inclinations (Philip paints and Toby weaves) and an adjacent cellar, tucked into the hillside, provides a naturally cool, dark environment for wine storage.

The master suite and guest bed and bath all disappear behind closed doors; the rest of the floor is open to accommodate the Flaxes' casual, comfortable entertaining style. Parties here tend to revolve around the open kitchen and a rustic antique English trestle table—the one piece of furniture purchased for the new house before it was even designed. Contemporary teak dining chairs, chosen for comfort, are the same as those used on the outdoor decks. "The minute people leave the dining-room table the whole flow of the evening is interrupted," observes Toby. "So my desire was to make the area as intimate and comfortable as we could."

A philosophy of simplicity and restraint characterizes the house both inside and out. "The architecture really spoke to me and told me what I should do with the interior; I didn't apply any preconceived decorating concept to the architecture," says Toby. ■



Above: Open shelving on either side of the entry provides display space for sculpture, pottery, photos and other small family treasures. Left: In the master bedroom, simple furnishings and sisal carpeting complement the unadorned lines of the architecture. Opposite: The large structural column of Douglas fir was originally cut to be a power pole. When the Flaxes saw it in all its roughhewn glory, it was love at first sight. The grayed wood picks up the color of the inch-thick cement grouting in the fir floors.

Editor JODY THOMPSON-KENNEDY
Writer KATE SIMONNE
Photographer JOHN VAUGHAN

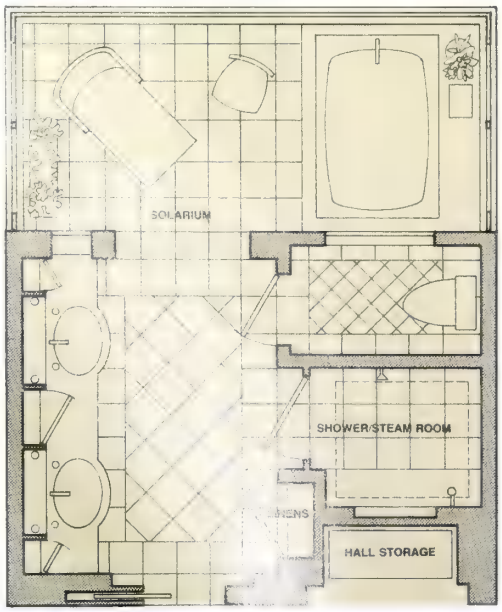
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L.A. LUXE

A movie mogul's scenario for a new bathroom included bathing in the moonlight, making telephone deals while shaving, and unwinding in a solarium

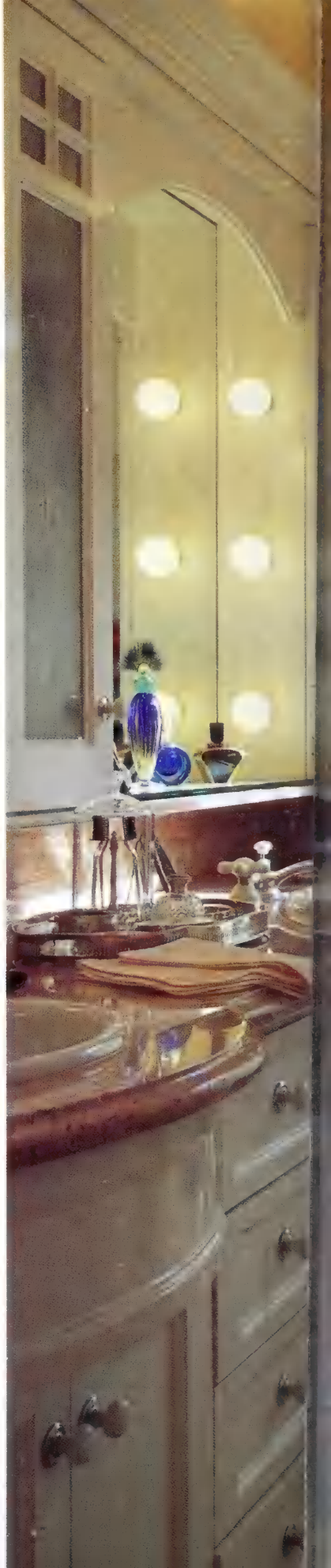




The words "romantic," "convenient" and "sunny" cropped up repeatedly when writer-producer-director James Orr described his ideal bath to Los Angeles architectural designer Van-Martin Rowe. Orr, who wrote the screenplay for *Three Men and a Baby*, "wanted to be able to take a bath in the moonlight and a shower in the sun," says Rowe.

So the designer created a solarium-tub room with custom shades that choreograph privacy and moonbeams. And in the dramatic tile shower-cum-steam room a huge skylight adds a cloud-nine feeling. To meet the convenience requirement: linen storage areas; easy-upkeep tile, stone and marble; even three telephones—"there's one by the basins so James can make deals while shaving," notes Rowe. "With well thought out lighting and multiple natural sources, there's the feeling of sunshine even on gray days." Luxuries include clever planning (below left) and comfort—"these days we *need* a chaise in the bathroom," says Rowe. ■

Editor BEVERLY McGUIRE
Writer PADDY CALISTRO
Photographer TIM STREET-PORTER



Archway to solarium (right) is rimmed with Cantera stone. Inset opposite: Hand-etched tiles surround showerhead. Tub shades (above left) open to gardens. Wing chair, Taylor-Gratzer Gallery. Chaise, McGuire Co. Needlepoint rug, Stark Carpet Corp. All vanity items and bath linens, Neiman Marcus Beverly Hills.

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LESSONS IN STYLE

In these model rooms both the furnishings and the inspiring ideas are on display

Like all other good decorators, Douglas C. Rowe knows how to solve a room's problems, and he knows when decorating is not enough. He concluded that this library-dining room (right) needed more than decorating help. Both the bedroom on the following pages and this room are part of an 1827 house in Bernardsville, N.J., now used by Greenbaum Interiors of Paterson, N.J., as a series of model rooms displaying furniture, antiques, accessories and fabrics—all of it for sale. Rowe is a senior designer at Greenbaum.

Originally two rooms when the house was built, the library had mismatched support columns, an off-center window and no surviving architectural detail. Rowe moved one column to match the other, then placed a paneled beam overhead. He paneled the back wall in pine, adding a fireplace, flanking bookcases and moldings "to make the room more sophisticated. But pine keeps it from being too grand—just right for a country house."

Green-on-green striped wallpaper, a green-stained floor, and ivory- and green-painted chairs "for a Swedish look" add richness. "Too much wood would have been monotonous," says Rowe. Painting, paneling, Greenbaum workrooms. ►





Right: Channel armchair, $1,350; green-painted chair, $1,550; love seat, $2,450; shield-back chairs, $1,185 each; hanging shelf (closeup, left), $2,350; mahogany dining table, $3,200; high-back chair, $1,650; all, Greenbaum Collection. Brunschwig & Fils's "Ceruse" fabric, $62 per yard; their fabric for shield-back chairs, $70 per yard; available at Greenbaum. Rose Cumming's printed linen, $63 per yard; striped wallpaper, $30 per roll; available at Greenbaum. Rug, Stark Carpet.

GREAT DESIGN AT RETAIL



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Keeping the color soft and wallpapering the ceiling are two ways to enlarge a small room

Decorating alone solved the bedroom's problem. "I simply had to make it look as spacious as possible," says Rowe. "It measures only twelve by fourteen feet, so I kept it light and airy, avoiding any strong color contrast." Even the bed is a mellow honey tone, and the sisal carpet is yet a paler neutral. Rowe had walls and ceiling papered so the eye floats up without a break; curtains and dust ruffle match the paper.

Like all other rooms in the house, a branch store of Greenbaum Interiors, the bedroom is furnished as it would be in a gracious suburban house. "We like to show our customers how furniture will look when they take it home," says operations manager Susan Greenbaum.

The main showrooms of Greenbaum's, in Paterson, N.J.—more than 60,000 square feet of display space for furniture, antiques and accessories—are noteworthy because all members of the sales staff are trained decorators ready to help customers. Greenbaum Interiors offers "to-the-trade" fabrics and furniture, which are usually available only through decorators. "In addition we carry all the furniture you would find in any good department store," says Greenbaum. "But we also import pieces from Europe, and we make our own designs in our workrooms, where we have scores of cabinetmakers, carvers, painters, gilders and upholsterers." ■

Editor KATIE RIDDER
Writer ELIZABETH H. HUNTER
Photographer KARI HAAVISTO

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In a small bedroom, space is saved by letting a chest of drawers double as a bedside table. The real bamboo bookstand reinforces the faux-bamboo bed, a reproduction of an English Regency piece. The see-through quality of wicker, as seen in the back of this captivating antique chair, is always a nice touch in a small room. Bed, $1,350, Baker. Wicker chair, $1,450; antique lamp base, $1,250; both, Greenbaum Collection. Rose Cumming's wallpaper, $78 per roll; matching fabric, $69 per yard; available at Greenbaum. Antique paper filigree (above bed), $7,500, Florian Papp.



DESIGN FOCUS
AT RETAIL

AT HOME IN THE GARDEN

Classic outdoor furniture in sturdy new materials turns your yard into a romantic, roofless room

When it comes to furniture for the garden, many of us like a bit of romance: old-fashioned benches, chairs and urns that conjure up croquet on a smooth lawn, women twirling parasols, and men in white linen suits. Although the old pieces are hard to find (with prices rising like crabgrass in the rain), wonderful reproductions abound. Here, shown in front of a lush backdrop painted by Frank Lincoln Viner, are some of the best period-style designs on the market today. In some cases, manufacturers have improved on the classics: Frames of aluminum instead of cast iron mean chairs are light enough to be moved around easily—you can even carry them indoors. But with weatherproof finishes, they can stay out in the rain. ►

Editor KATHLEEN MAHONEY *Writer* JANE MARGOLIES
Photographer JEFF McNAMARA



A new companion to the famous Lutyens bench, this chair of tree-farmed teak (above right) has the same fluid lines, $675, Smith & Hawken. Umbrella, $952, Tropitone Furniture Co. Wheelbarrow, $450, Wolfman-Gold & Good Company.

A retreat in itself, this curvy chaise (right) updates old-fashioned wicker with all-weather finishes, $1,358, Lloyd Flanders. Birdhouse, $275, Wolfman-Gold & Good Company.

Natural motifs were popular in the 1800s, when the bench of entwined branches (opposite) was originally designed, $765, Smith & Hawken. Wire bench, $500, Garden Source. Column, $2,375, The Phillips Collection. Fountain, $457, Moultrie Manufacturing Co. Birdhouse, $85, Umbrello.



TOPIARIES BY RENNY, DESIGN FOR ENTERTAINING

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Today's best look is a mix of styles, outdoors as well as indoors. Here, contemporary deck furniture works with two Gothic designs. Folding table, $98; chair, $89; Winterthur. Bench, $930, Lexington Gardens. Gothic-arch armchair, $395, Irving & Jones. Rust-color metal chair, $450, The Phillips Collection.

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Along with white and dark green, black is traditional for garden furniture. Today, black is showing up more and more. Cast-aluminum fern-leaf chair, $848, Brown Jordan Co. Slat-back wood bench, $1,200; metal child's bench, $165; Garden Source. Pedestal sundial, $120, Winterthur. Rake, Bob Pryor Antiques. ■

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A DECORATOR'S LONDON: SECRET SOURCES



No end of treasures for that lived-in English country look at Charles Saunders' posh shop at 255 Fulham Road: The eclectic Imogen Taylor often blends fine or fanciful European pieces with such comfortable English staples as a needlepoint bench (above). An important gilt mirror for the mantel (below) is a Taylor touch.



Top Colefax and Fowler designer Imogen Taylor shops up a storm at her favorite antiquarians

By KIM WALLER

Good Morning, Miss T.!" says London antiques dealer John Allsopp, bustling forward to greet the sensibly dressed lady with the kindly face who steps into his Pimlico Road shop. There is genuine warmth in his greeting, for Imogen Taylor (whose scanning eye has already been caught by a painted pedestal table) is a leading designer and a director of London's legendary decorating firm Sibyl Colefax and John Fowler, the design house that first defined the comfortable, understated English country-house look that is so popular today. Although other designers also interpret this style, Taylor has inherited the most distinguished mantle of all: From 1954 until 1966 she served as assistant to John Fowler himself, the man who refurbished so many of England's finest country houses after the war, awakening them with his fresh sense of color and easy elegance.

Under Taylor's touch, weekend cottages, stately homes and high-ceilinged town houses spring to life with sunny chintzes, fine but unpretentious 18th- and 19th-century English antiques and glowing needlework rugs. The effect is one of lived-in luster, an inherited accumulation spiked with personal charm. And since many of her clients—an increasing number of them in the United States—are these days acquiring rather than inheriting, she rarely drops in on her favorite London antiques shops without a mental wish list of some 20 to 40 just-right items.

All the best things in Britain end up in London sooner or later," notes Taylor, adding that some of her favorite dealers—on trendy Pimlico or Fulham roads, or on the wrong end of kicky Kings Road—often buy at country sales, enabling her to spot desirable pieces on arrival in London before they are traded up from dealer to dealer.

This crisp morning, accompanied by her assistant, Colin Orchard (he now has his own firm), and his well-mannered Jack Russell terrier, Bugsy, Taylor has sallied forth for a whirlwind shopping tour. She has the needs of several projects in mind—a whole town house in Chicago, an apartment in New York, a country house in Westchester County, N.Y., another in Devon, England. Like all of her other favorite dealers, John Allsopp knows "Miss T." and her tastes well—her fondness for painted furniture, porcelain lamp bases, grand mirrors, and shapely antiques with a touch of whimsy about them. He also knows better than to take up her time with idle chatter.

"Colin, what about this painted piece as a tea table in Devon—you know, pulled up to the drawing-room window overlooking the gardens? Nice original black paint. I love these roses on top." Barely murmuring that the round table might be too small, Colin whips out his tape measure, notes price, and photographs the piece as Taylor turns a puzzled gaze on a gilded mirror with a classical scene painted

New, old or imported; porcelains, prints and soft old paisleys—the tumble of decorative discoveries at Guinevere Antiques (right) at 578 King's Road fill three floors with good ideas. It is a favorite stop for Miss T. when she is looking for artful accents. Chinese lamp bases, tapestry toss pillows and precious old laces and linens are reliably in supply, and often quite reasonable in price. This morning she is led to a downstairs trove (far right) of wonderful knob-topped apothecary jars.





above the glass. She is now visualizing the private elevator foyer of a New York apartment, thinking of the console table already bought and of this mirror above it. "Swedish," John Allsopp volunteers.

Of course. I thought there was something different about it. Now that is precisely the right scale and style." (And Colin, thumbing through his detailed room plans, agrees.) "Can you hold it, John? We'll send them the photo directly."

In a breathtaking 20 minutes, Imogen Taylor and Colin Orchard have scoured the shop, lingering over a delicate writing table that might suit the Chicago lady's French-paneled, parquet-floored dressing room (the table is a bit too deep, declares the omnipresent tape measure); and rejecting for the same spot a sturdy Regency desk as being "too masculine." But the two then seize with instant glee upon the bare-bone frame of a chaise longue discovered half-buried in Mr. Allsopp's cluttered downstairs room, and Miss T. comes to a dead halt, running her fingers lightly over the chaise's satiny painted wood. With its curved back, dull green color and supporting cross-pieces with old tack holes, it doesn't look like much. But she couldn't be more delighted: A puzzle with a missing piece has just been completed. The chaise will soon sit at the end of an English four-poster bed dressed sumptuously with striped pink-and-white silk curtains lined with a tiny pattern. The bedspread, an antique quilt, can be rolled back at night onto the chaise, or one can simply sit on it and have a bedside chat. The chaise fabric should not compete with the silk—perhaps a small floral print, perhaps in taffeta. All this she sees in her mind's eye, studying the stripped-down wooden frame.

"A funny thing about color," Taylor muses as Bugsy tugs her back out onto the street. "The subdued colors I love look wonderful over here, but in America they can appear washed out. It has something to do with the light, I suspect—soft in soggy old England and so clear and dazzling in America."

Fashionable Pimlico Road is not exactly bargain country (particularly in these pound-high, dollar-low days). The antiques shops that cluster here are strong in decorative pieces of good, if not grand, pedigree and condition, along with just the accessories everyone must have to look Sloaney and well bred: nicely framed botanical prints, antique porcelains, stools covered in old needlepoint. Taylor often finds unusual 18th- and 19th-century European furniture at Ross►

The genial, gentlemanly John Allsopp (near right) understands Imogen Taylor's preference for fine but unpretentious Regency chairs and tables, and her weakness for fetchingly painted pieces. In his shop at number 26 in the heart of Pimlico Road's antiques market there is always something special—perhaps an exquisitely scaled tufted armchair (far right) to warm a town-house boudoir, or a set of fine architectural prints for milord's library.









French antiques are part of the "great-grandmummy had it" authentic English country-house look and they have been ever since the 18th century. Imogen Taylor loves these delicate side chairs (far left) found at O.F. Wilson on Fulham Road. And the knowing Mr. Wilson (near left) is sure to have just the tapestry armchair that lends richness and tradition to an important room. After all, stately-home elegance is not something that can be lightly achieved.

Hamilton, and wonderful English paintings of dogs and horses at Lane Fine Arts, both on Pimlico Road. She likes Ossowski for gilt furniture and mirrors, and will stop into Westenholz when seeking a piece with grand scale. "Then there are shops I pass by because I know I won't find anything at all."

Today they dash into Trove Antiques and promptly fall in love with just the sort of offbeat decorative piece young Londoners die for: a small black chest, late 18th- century, with the original paper covering its upper shelves and a grid of gilded chicken wire fronting the lower cabinet. ("For air circulation," Orchard explains.) Miss T. is charmed but has no place in the many rooms in her head for this piece, which is tagged at about $1,000. "I love kooky pieces," she sighs, reluctantly turning away. "And faux anything—faux panels, faux marble, trompe l'oeil, all of that."

But the Trove visit pays off in the form of an imposing Italian oval mirror with original glass and a gilded wooden frame carved exuberantly with seashells and oak leaves. It will be perfect over the living-room mantel of the formal Chicago town house, with its views of Lake Michigan. "Mantels," Taylor believes, "should be important. And symmetrical. They are an eye-level focal point and deserve your best stuff. People make mistakes by putting silly little objects on the mantel that are all out of scale. If you don't have lovely Chinese vases or a nice oil portrait, matched pots with plants in them and a wonderful mirror can create the right effect."

Fine period fireplace surrounds can still be found in London, she claims, if one is willing to prowl a bit. Taylor discovers them along with delightful garden objects, at Crowther's on North End Road, and at Thornhill Galleries and J. Crotty, both on New Kings Road. Completing the Taylor fireside look is often an English club fender, a skinny brass bench covered in leather or needlepoint, which frames the





The distinguished drawing rooms of that empire on which the sun never set were well stuffed (well, perhaps not this well stuffed) with exotic reminders of far-flung lands. Catch the atmosphere at Keith Skeel (near left), 98 Islington High Street, where Miss T.'s sharp eye delights in the pirate-cave sense of plunder (far left). Gorgeous mirrors, eccentric lamps, an ancestral-looking bibelot to adorn the console table—if you didn't inherit it, Skeel may have it.

The Taylor talent is more than swagged chintzes and Staffordshire dogs; it is a deep-down English feeling for rightness

hearth and offers a cozy perch. For summer days, she might add an antique embroidered fire screen, or a wooden one hand-painted with flowers, made by Colefax and Fowler and found at the firm's own irresistible showrooms at 39 Brook Street.

In this historic Mayfair town house, where John Fowler worked, and his onetime partner, Nancy Lancaster, greeted stately-home owners in the grand "yellow room," Taylor has her pleasant upstairs offices. Other floors of the house are crammed with colorful chintzes in new and historic patterns, fringes, made-to-order carpets, chairs and decorative items—all sold at retail by Colefax and Fowler Designs Limited. On any day, the cozy town house is acrawl with stylish London ladies and their decorators, poring over fabrics and consulting their measurements. Hallmark elements of the English country-house style can be acquired here, where Taylor always shops first, but when the home supply of quirky antiques runs out, she visits her dealers.

Fulham Road, threading through the stylish Knightsbridge-Chelsea residential area, is another happy hunting ground for Taylor. Also shopping there are those affluent Londoners more likely to hang an original John Gould *Birds of Great Britain* print than either a Jasper Johns (too modern) or, for that matter, an original Turner (too precious). Not so many years ago, the tony shops here featured ponderous clubby furniture in mahagony and walnut—what Taylor dismisses with a distasteful sniff as "brown English." But Fulham is now "with it," and dealers like O.F. Wilson, Robert Dixon, Charles Saunders and Michael Lipitch tempt shoppers with a lighter, more European touch: from the simple (without missing a beat, Taylor nabs a small French farmhouse commode with mirror—charming between twin beds) to the important.

One wonders, observing the ever-tasteful but often blithe eye of this designer in action, what, after all, is so quintessentially English about Swedish mirrors, French tables or the rustic French chandelier of white-painted metal she and Orchard are now considering for a country dining room in Westchester County. The Taylor look is interpreted differently for different clients in their own landscapes and spaces. But it is always an eclectic, ultimately homey harmony she is after (even as the English 18th century was eclectic), with room for the kooky as well as, yes, the occasional handsome English brown mahagony focal piece.

If her clients have truly deep pockets, Taylor may drop into august Mallett's in Mayfair, whose New Bond Street shop holds magnificent 18th-century antiques you could swear belong in the Victoria and Albert Museum—only best-of-class specimens here. Partridge's on New Bond Street is a similar temple of "the grand, the rare, the very fine," as Taylor puts it. If such a thing as a set of twelve Hepplewhite dining-room chairs in superb condition still exists in the world, one of these emporiums will have it. But this afternoon, after a brief collapse over some pasta and salad, Imogen Taylor is off to find, instead, a rug fit for a queen.

C. John, by appointment to Her Majesty Queen Elizabeth II," reads the sign over a glass-fronted showroom on quiet South Audley Street. Within, superb quality carpets stand tightly rolled against the walls. "I like Mr. Sassoon because he buys European carpets, which I prefer, and he and his late uncle, Mr. John, have been dealing with decorators for years," Taylor confides. The challenge today is to find just the right carpet for the new dining room of the Chicago town house, which has dark green paneled walls with Chinese figures and a parquet floor with a defined border. Taylor is happiest when she can start with a carpet and build her room around it. The dining room, she feels, is the one room where strong colors are effective

In this case, the perfect rug doesn't need to be unrolled at all—it lies open in the shop's window: a rare Directoire Aubusson with dark greens and blues bordering a pattern of glowing oranges. Miss T. and her assistant are smitten. "I nearly drove off the road when I saw that in the window yesterday," says Orchard. "The price is about a hundred and twenty thousand dollars—too high even for her wealthy Chicago clients."

Nothing Mr. Sassoon suggests next—a Persian Zeigler carpet at $60,000, an Agra at $85,000—can rouse Miss T. from her downcast mood: She is in mourning for the Aubusson. At last the assistant unrolls a lively Portuguese needlework carpet with bold blue and green swirls on a yellow field. Size: perfect. Price: $24,000. Period: 1920s. Taylor's blue eyes dance. "You see! You've come up with it—a twenties carpet for a twenties house on a twenties block. It will look as though it has always been there."

At the end of a productive day's shopping as Taylor, Orchard and the patient Bugsy head a bit wearily back to home base at 39 Brook Street, one realizes that the Imogen Taylor talent is no simple matter of swagged chintzes and Staffordshire dogs. It is a far more deep-down English feeling for rightness that she is passing, like a torch, from her mentor John Fowler to her Chicago and Devon and New York clients of the 1990s. ■ *Photographer* MICHAEL DUNNE

FOR STORE ADDRESSES, SEE PRODUCT INFORMATION

Rather grand are the prime late-18th-century and early 19th-century pieces from Kenneth Neame at 25 Brook Street (below). Not always grand in scale, mind you, but in pedigree and condition, certainly. Taylor finds not only lamps and delicate side pieces here but fine pictures as well.



THE SHOW OF SHOWS

Every May, gardeners from around the world make a pilgrimage to London's Chelsea Flower Show—and come home inspired

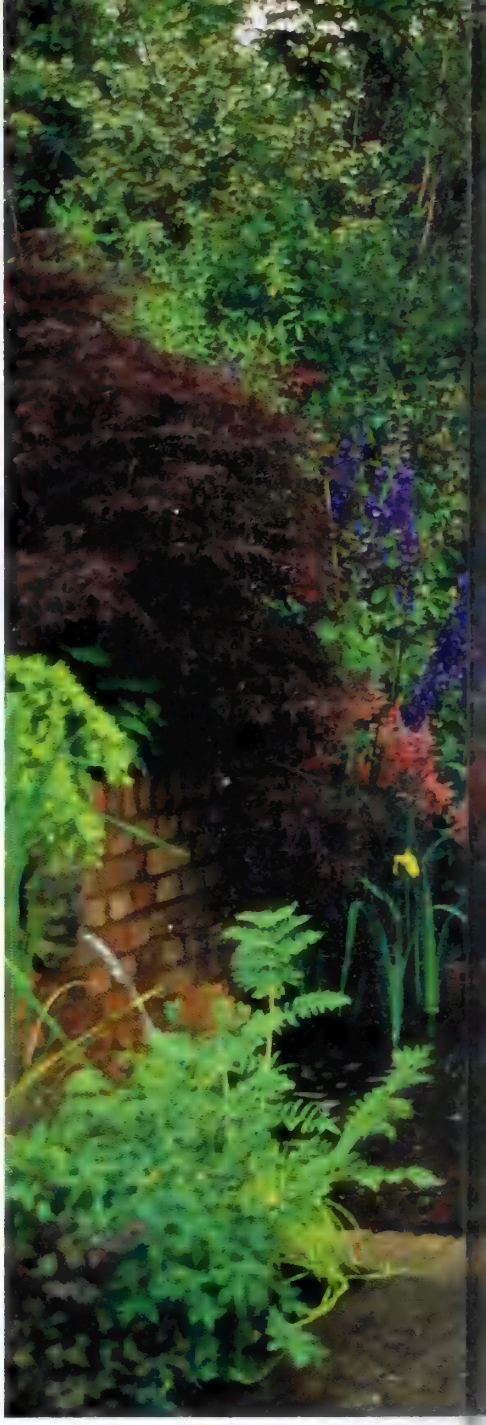
There was a time when the Chelsea Flower Show, now in its 77th year, rivaled Royal Ascot in the elegance of its spectators. On Member's Day (the opening, reserved for those who belong to the Royal Horticultural Society), men would stroll through the grounds of the Royal Hospital in London in top hats and striped trousers, and the finery of the ladies equaled the splendor of the flowers themselves. These swells would hardly recognize the flower show today. With 23 acres of floral displays and demonstration gardens to take in, most visitors choose comfortable clothes and sensible shoes, and there is very little strolling. Spectators must maneuver through crowds, because even on Member's Days, 40,000 people come to the show.

But if the elegance of the spectators has diminished, the glory of the flowers has not. The spectacular arrays of roses, lilies, peonies, delphiniums and auricula still overwhelm the senses, and the anticipation of new plant introductions traditionally made at the show fills the air with excitement. Known officially as the Great Spring Flower Show of the Royal Horticultural Society, this four-day extravaganza has been called the Chelsea Flower Show ever since it moved to the grounds of the Royal Hospital in the Chelsea section of London in 1913.

Unlike our own big flower shows, held in convention centers and exhibition halls, much of Chelsea takes place out of doors. A huge tent covering three and a half acres is set up every year to protect fragile flowers, shrubs, fruits and vegetables shown by nurserymen. Everything else is exhibited outside: greenhouses, garden tools, ornaments and the demonstration gardens. The parklike setting makes the demonstration gardens real and appealing to owners looking for ideas for their own backyards.

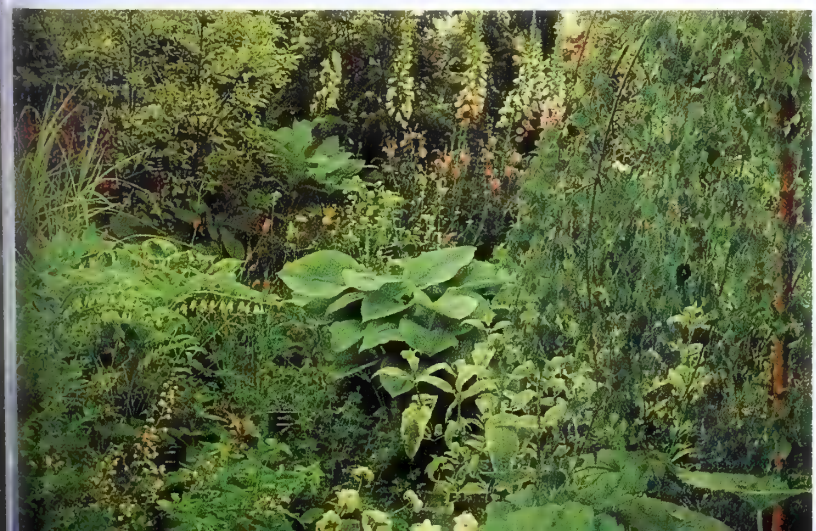
The Chelsea show differs from our own in another important way. Whereas the best shows here attract nurserymen from their immediate areas, Chelsea draws the best growers from all over England. ►





Of the hundreds of flowers at the show that are new and exciting to Americans, none seems more exotic than the auricula (left). Difficult to find in most parts of our own country, they are a favorite with English gardeners. A few nurseries in the United States carry the plants, and you can bring seeds back from England to start your own. The auricula in this basket are clearly labeled, as are all the other plants in the show. Not all growers in the tent specialize in colorful flowers; others, like Ramparts Nursery, concentrate on subtle displays (right). Ramparts has chosen plants for leaf shape and texture, mixing greens with pale flowers.





As famous as it is for the debuts of new plants each year, Chelsea is equally well known for the numerous small gardens set up outside The Great Marquee, as the central tent is called. Many, like the gold-medal winner of 1989 (above), are laid out by leading landscape designers, and many are designed to be duplicated on an ordinary property. David Stevens, winner of seven Chelsea gold medals, designed this garden to fit the average plot in England—35 by 75 feet. But even in such a small space Stevens managed to include a patio of brick and York stone, a pool with stepping stones, a summerhouse built of old brick, and colorful flower beds.



Some visitors to Chelsea stock up on rare seeds or clever garden tools, but everybody brings back exciting ideas from the greenest thumbs in England



It's like trying to see the National Gallery and the Tate in one day," says Nancy McCabe, an American landscape designer. McCabe has been to eight different Chelsea shows, but she still feels overwhelmed when she walks in.

What amazes Americans most is to see so many plant and flower specialists all gathered together. We have specialists at home, of course, but they never show their plants all in one flower show. Tent displays McCabe is especially fond of are the silver and gray plants at Ramparts Nursery, the violas and violettas at Lower Dalton Nursery and the auricula at Brenda Hyatt's. Americans will want to look for David Austin, a name familiar to U.S. rosarians because Wayside Gardens and Yesterday's Rose carry his roses. Among Austin's current favorites are Graham Thomas, Heritage, President de Seze, Constance Spry, Queen of Denmark and Paul's Himalayan Musk.

McCabe never travels to the show without a special permit from the U.S. Department of Agriculture that allows her to take plants back home. "Customs will allow seeds and certain bulbs without a permit," she says "but not shrubs or plants." This landscape designer also joins the Royal Horticultural Society each year. The membership, which costs £23 (about $41), is essential these days, since the RHS declared that all tickets must be bought in advance. This innovation does keep the show from becoming unbearably crowded at peak hours, but the best way to go in relative calm is to buy a ticket for the Gala Preview, a champagne reception, on Monday night. Many garden lovers feel it is worth the £100 (about $177) preview price to be able to wander at leisure through the exhibits. And because the gala benefits one of Princess Diana's favorite charities, you might also catch a glimpse of Her Royal Highness. ■

Writer ELIZABETH H. HUNTER
Photographer MICHAEL DUNNE

The plant center at Sudely Castle is famous for its old roses and perennials. A corner of the garden at Sudely was re-created at the flower show (opposite), complete with stone table and ancient window with broken panes. Below: Mattock's Rose Nurseries always has a magnificent display under the tent at Chelsea. Last year a standard white rose, Nozomi, was shown with their new crimson rose, Hampshire.



Outside the tent are acres of displays from manufacturers of tractors, ornaments, greenhouses—even Wellington boots. Americans always notice gadgets and innovations we do not have at home—like this Gothic-shaped vine-training structure (top) from Agriframes. One of the most elaborate of the many greenhouses (above) was from Machin Designs. Inside the tent a painted garden ornament (left) was surrounded by flowers in shades of brownish purple.



First-time visitors to the show are unfailingly dazzled by the rose exhibits, like this example at Peter Beale's Roses (right). Naturally it never looks like this in a residential garden; only at a show do all the roses bloom at the same time. Growers force their roses in greenhouses or hold them back in cold storage to get these lavish displays. The roses growing around the display sign are William and Mary; shrub roses in front of the gazebo are a mixture of Buff Beauty and Alchemist; crimson roses, James Mason, are a speciality of Peter Beale's Roses.



For information about getting a permit from the U.S. Department of Agriculture, joining the RHS, purchasing tickets for the exhibition, or ordering tickets for the gala, see Product Information.

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Cheeses

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Meringues and Strawberry Sauce

California Chardonnay



You don't have to spend a lot of money to entertain with style," says Anne-Stuart Hamilton, founder of A.S. Hamilton and Co., a party-planning expert in New York City. "Be imaginative. Look at objects with a fresh eye," she says, and she scouts the kitchen for unexpected table accessories. Note the uses for pitchers, salt and pepper shakers, eggcups, glasses and even eggs. At home Hamilton likes an all-white theme. "It's fresh, dramatic and easy to pull together." She uses richly textured linens and mixes china patterns to add variety to the monochromatic table scheme. Easy, too, is the Sunday-supper menu, comprising some simple, yet timeless, favorites. ■

Writer MARIA CIANCI *Photographer* JESSE GERSTEIN





Clockwise from above: Matelassé cloth and piqué napkins with crochet edge lay the foundation for a white table with an egg-basket centerpiece. Anne-Stuart Hamilton arranges flowers. Tall salt and pepper shakers are used as vases; octagonal glasses hold candles. Eggcups are used for herb butter; rolls are tied in a napkin.

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SWEET NOTHINGS

The Golden Door's new spa desserts are brilliant renditions of the classics, giving maximum pleasure with minimal calories ▶

Butter-free phyllo dough makes the crisp wrap for this pear and apple crustade.





Tracy Pikhart Ritter (above), chef at the Golden Door, delights in ending each spa meal with a seemingly sinful dessert. A trio of sugar-free sorbets (below, left) is served with miniature amaretti. Below, right: Chocolate seashells filled with vanilla ice milk are set on a little pool of raspberry coulis.

At only 87 calories for raspberry cheesecake, there is no need to skip dessert

The first thing many people do when they change their eating habits or go on a diet is cut out dessert. I want to change that." So says Tracy Pikhart Ritter, executive chef of the renowned Golden Door spa in Escondido, Calif. Her desserts, brilliant renditions of the classic seductions found on any four-star dessert trolley, satisfy the sweet tooth of spa guests without inflating the day's calorie count. How about 87 calories for raspberry cheesecake? Or a delicious strawberry shortcake pared down to 62 calories? "Something sweet is an important finale to a meal," says Ritter, who feels there is no need to forgo dessert even when watching cholesterol, calorie or fat intake. The Golden Door, a pioneer in healthful low-sodium, low-cholesterol, low-calorie eating for the past 31 years, has been home to Ritter for almost two years now. What she saw lacking on diet menus were "desserts that promised real satisfaction—not pale substitutes like fruit-flavored gelatin and carob, the abominable ersatz chocolate." It was time, she says, to do pastries and prove it a myth that they have to be fattening. She started with a classic sponge cake—a genoise—and used it for shortcake, cobblers and roulades. Phyllo dough is lubricated with a vegetable spray instead of butter, cutting its calories dramatically yet losing none of its basic appeal. The true sensation of buttercream comes from the inspired substitution of drained yogurt cheese. Dessert time here has been sweetness and light ever since.►







Four classic desserts lose little of their appeal but most of their calories after a spa treatment. Clockwise from top right: Strawberry shortcake, made from low-fat genoise filled with orange-yogurt cream. Blueberry blintz, the crepe filled with low-fat cottage cheese and served with a blueberry compote. Cottage-cheese ricotta cheesecake, served with a raspberry coulis, and blueberry cobbler made with the low-fat genoise.

RECIPES BEGIN ON PAGE 114

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The Golden Door chef modifies traditional techniques to produce beautiful desserts that give real pleasure





Above: Easy-to-make fruit timbales at only 53 calories a serving. Purees of raspberry, peach, strawberry and boysenberry are thickened with a little gelatin. A bit of each puree is poured into a mold and allowed to set before adding the next layer.

The frozen lemon roulade (above right) is made from the spa's basic low-calorie genoise. It is rolled around a lemony filling made with low-fat yogurt or ice milk and set on a strawberry coulis—a delight at just 87 calories.

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For Tracy Pikhart Ritter the big challenge in creating desserts for the Golden Door spa has been finding ways to replace sweeteners and fat and to modify the traditional techniques she has honed over the years as a chef, albeit a young one. Her love of baking comes from her mentor, Albert Kumin, America's preeminent pastry chef, who served at the White House under President Carter. Her pastry chef, Jill O'Connor, is another great asset. O'Connor invented the luscious yogurt cream, which gives so many of the spa's desserts the richness of real cream at 19 calories a serving. Together they have come up with a slew of substitutions that pare down calories without losing rich flavor. Dry-curd and cream cottage cheese, low



in fat, replace butter and cream. A crème anglaise, traditionally made with egg yolks and heavy cream, is made with low-fat skim milk and thickened with low-fat cottage cheese and cornstarch. "A traditional crème anglaise is ninety per cent fat. This is under thirty per cent and about one eighth the calories," says chef Ritter with pride. Dry-curd cottage cheese is substituted for half the shortening in pie doughs, and apple-juice concentrate is the gentle sweetener of fruits. Decorating the dessert plates is another of O'Connor's labors of love. She coats each plate with a thin layer of fruit coulis, using fresh or frozen fruit sweetened with a little honey and strained of seeds. Then, squeezing yogurt from a squirt-top bottle, she creates a design, sometimes pulling a toothpick through the yogurt for a ripple effect. When Deborah Szekely, founder of the Golden Door, sees diners eating small portions, she is immensely proud of the contribution the spa has made to the nation's awareness of the benefits of moderate eating. "In the early days, whenever I saw a runner, I felt a glow all over. Now I feel the same way about small portions," she says. And that goes for dessert, too. These days there are always little gasps of pleasure at the beautiful, diminuative presentations. It's just enough to satisfy the desire for something sweet. As Szekely says, "Our love of sweets comes from childhood. You eat dinner so you can have your dessert." And for spa guests who have spent a day repairing the ravages and stresses of daily life with exercise and contemplation, dessert is the final reward. ■

Editor BEVERLY McGUIRE *Writer* JANE ELLIS
Photographer ELYSE LEWIN

WINE & GOOD SPIRITS

By ALEXIS BESPALOFF

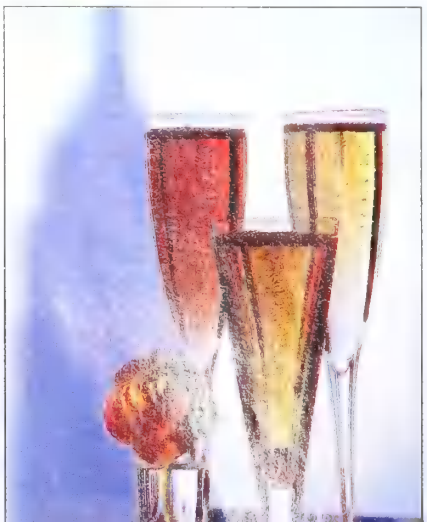


A PERFECT MARRIAGE: FESTIVE CHAMPAGNE AND FRESH PUREED FRUITS FOR A SPARKLING APERITIF

If you dine at La Cité, the convivial new brasserie in New York City, you will be offered, in addition to champagne by the glass, a trio of champagne-based drinks made with strawberries, pears and orange juice. In fact, at many of America's top restaurants, the "house drink," once based on whiskey, gin or vodka, is now likely to feature champagne or another dry sparkling wine. There are few restaurants today that do not serve such sparkling drinks as Mimosa, Kir Royale or the fashionable Bellini.

ADDING THE SPARKLE

A purist might hesitate to dilute the delicate taste of fine champagne, especially when some champagnes from France can cost $15 to $20 a bottle. But the point about these drinks is that the main contribution of the wine, which is crisp but light, is the sparkle; the color, aroma and flavor of the drink come from whatever is added. Some excellent—and less expensive—alternatives to champagne are the dry sparkling wines of Spain; a number of California sparklers; some of the French *mousseux*, especially from the Loire; and several dry *spumanti* from Italy.



From the Bellini to the Mimosa, champagne drinks are the new favorites at trendy spots like the Rainbow Room at Rockefeller Center. At the Rainbow Room's Promenade bar (above), a trayful of fruity sparklers. Left: Kir Imperiale, Kir Royale and the fizzing Champagne Cocktail.

FROM MIMOSA TO BELLINI

Perhaps the best-known sparkling drink is Mimosa, a simple but refreshing mixture of two parts champagne and one part orange juice. The trick to this drink, and to all other fruit drinks, is to make sure the juice is fresh, since it is the taste of the juice that dominates.

During the 1970s a number of the top restaurants in France introduced Kir Royale, champagne with a teaspoon of crème de cassis, a sweet black-currant liqueur. The resulting pale pink drink was an upscale variation on the traditional Kir, a mixture of a light, still white wine and cassis. Some people prefer raspberry liqueur to cassis; at the Rainbow Room, for example, the Kir Imperiale is made with Chambord, a raspberry liqueur. Others add a drop or two of a colorless fruit brandy such as framboise or kirsch to heighten the drink's aroma. More recently, *the* fashionable drink has been the Bellini (created at Harry's Bar in Venice), a mixture of dry Italian sparkling wine and peach juice or peach nectar.

MIX AND MATCH

It is easy to create variations on the Bellini by pureeing raspberries or strawberries in a blender and adding a tablespoon of the puree to sparkling wine. When you add sparkling wine to pureed fruit, the wine foams up, and if you add the fruit to the wine and then stir, you're likely to lose the bubbles. Many bartenders stir the puree with just an ounce of wine, let the foam subside, then add the remaining wine.

A classic champagne drink, old-fashioned but enjoyable, is the simply named Champagne Cocktail. Soak a sugar cube in a few drops of angostura bitters and place it in a fluted or tulip-shaped glass. Fill with champagne. The wine feeds off the sugar cube and sparkles furiously, which adds to the fun. ■

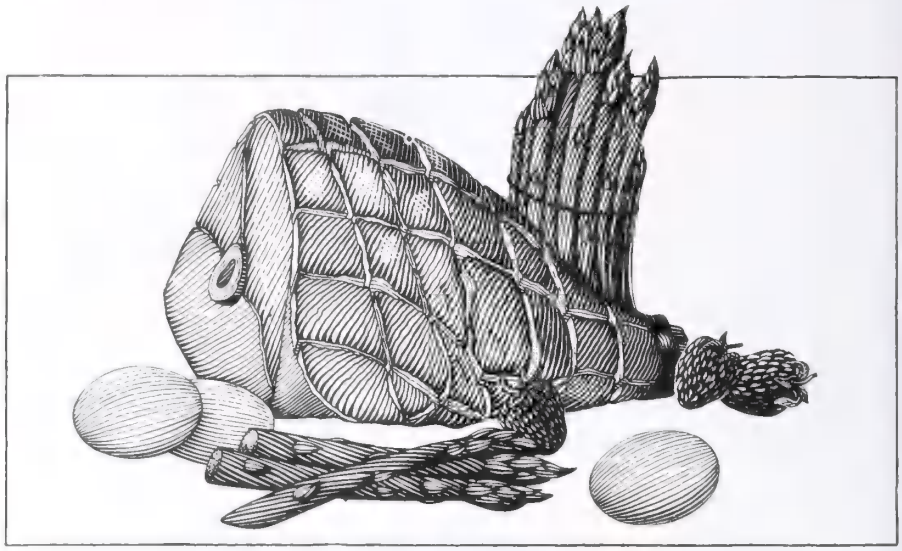
Alexis Bespaloff, a New York-based wine writer, recently revised The New Frank Schoonmaker Encyclopedia of Wine.

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QUICK COOK

CELEBRATE THE BOUNTY OF SPRING



Spring is here and with the arrival of two of the season's most welcome harbingers—asparagus and strawberries—thoughts turn to entertaining. Menu serves 4. —MICHAEL McLAUGHLIN

EGGS SCRAMBLED WITH ASPARAGUS

1 bunch asparagus, trimmed, peeled and cut into ½-inch pieces
8 eggs
¼ teaspoon salt
½ teaspoon freshly ground pepper
6 tablespoons unsalted butter, room temperature

☐ In a pot of lightly salted boiling water, cook asparagus until just tender, about 4 minutes. Drain and transfer to ice water. When cool, drain and pat dry.

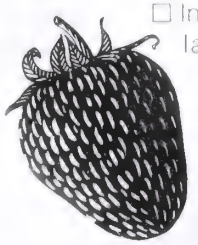
☐ In a medium bowl whisk eggs, salt and pepper.

☐ In a large skillet over medium heat melt butter. Add eggs and asparagus and cook, stirring often, until eggs are moist but set, about 4 minutes. Serve immediately.

OVEN-CRISPED NEW POTATOES

1½ pounds (about 10) red-skinned new potatoes, scrubbed, dried and quartered
3 tablespoons vegetable oil
Salt and freshly ground pepper, to taste
3 tablespoons finely minced fresh chives

BRIAN CALLANAN



☐ In a shallow baking dish large enough to hold them in a single layer, toss new potatoes with vegetable oil. Bake in a preheated 400°F oven, stirring often, until the potatoes are crisp and browned, about 40–45 minutes.

☐ Season to taste, then toss. Sprinkle potatoes with minced chives and serve immediately.

JUMBO HAM, CORN AND PEPPER MUFFINS

1 cup unbleached flour
1 cup yellow cornmeal
¼ cup sugar
1 tablespoon baking powder
½ teaspoon salt
½ cup buttermilk
1 egg, beaten
6 tablespoons unsalted butter, melted
1 cup firm smoky baked ham, diced (about 5 ounces)
½ cup frozen or canned corn kernels, well drained
1 medium sweet red pepper, finely diced (about ¾ cup)

☐ In a large mixing bowl stir together flour, cornmeal, sugar, baking powder and salt.

☐ Stir in buttermilk, egg and butter. Add ham, corn and sweet red pepper and stir mixture until just mixed. Spoon into 4 greased cups of an extralarge muffin tin.

☐ Bake in a preheated 400°F oven 25 to 30 minutes, or until a tester inserted into the center of a muffin comes out clean. Cool muffins in pan 5 minutes. Serve hot or warm with additional unsalted butter. Jumbo ham, corn and pepper muffins can be baked in advance and reheated in a microwave oven.

STRAWBERRY-PINEAPPLE COMPOTE WITH RUM

1 pint fresh strawberries, trimmed and quartered
½ medium pineapple, trimmed and cut into ½-inch chunks (about 2 cups)
¼ cup fresh orange juice
¼ cup sugar
3 tablespoons dark rum
1 tablespoon fresh lemon juice
Plain yogurt and fresh mint sprigs, to garnish

☐ In a medium bowl combine strawberries, pineapple, orange juice, sugar, rum and lemon juice. Marinate 30 minutes.

☐ Spoon fruit into 4 stemmed goblets. Spoon juices evenly over fruit. In a small bowl, whisk yogurt until smooth. Garnish each serving with a dollop of yogurt and a sprig of mint. Serve immediately, accompanied by plain butter cookies. ■

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GOURMET-STYLE MICROWAVING

By MARCIA CONE and THELMA SNYDER

THREE EASY, SATISFYING DISHES THAT ARE LOW IN CALORIES

Here are three main courses that are so flavorful and satisfying they belie their low calorie count. Add a green salad with a low-calorie dressing (about 44 calories) and a complex carbohydrate such as a medium-size baked potato (under 100 calories).

PASTA PRIMAVERA

209 calories per serving!

- **1 teaspoon olive oil**
- **2 garlic cloves, minced**
- **1 cup chopped, peeled, fresh or canned plum tomatoes, undrained**
- **½ cup chopped pimento, drained**
- **1 tablespoon tomato paste**
- **2 tablespoons chopped fresh basil, or 1 teaspoon dried**
- **¼ cup grated Parmesan cheese**
- **½ cup skim milk**
- **2 cups asparagus tips, 2 inches long (reserve stems for Creamy Asparagus Soup; recipe follows)**
- **2 small zucchinis, cut into 1-inch slices (about ¼ pound)**
- **2 cups thinly sliced mushrooms (about ¼ pound)**
- **¼ teaspoon red-pepper flakes, to taste**
- **Freshly ground pepper, to taste**
- **4 ounces thin dry spaghetti, cooked al dente**

□ In a 3-quart microwave casserole, combine oil and garlic and microcook on high 1 to 2 minutes. Stir in tomatoes, pimento, tomato paste and basil and microcook mixture on high 5 minutes, stirring once. Stir in grated Parmesan cheese, skim milk and asparagus tips. Cover mixture tightly and microcook on high 3 to 5 minutes, or until asparagus is almost tender, stirring once. Add zucchini, mushrooms, red and black pepper to taste; stir well. Cover again and microcook on high 4 to 6 minutes until heated through but not boiling, stirring once.

□ To serve, drain spaghetti and spoon ½ cup into each of 4 serving bowls. Spoon primavera sauce over pasta, dividing evenly among bowls. Serves 4.

GARLIC SHRIMP

137 calories per serving.

- **1 teaspoon olive oil**
- **4 garlic cloves, minced**
- **2 tablespoons dry vermouth**
- **1 teaspoon red-pepper flakes**
- **2 teaspoons paprika**
- **1 pound fresh shrimp, shelled or unshelled**
- **Lemon wedges**

□ In a 10-inch microwave pie plate combine oil and garlic and microcook on high 1 to 2 minutes, or until tender. Stir in vermouth, red-pepper flakes and paprika; add shrimp, turning to coat evenly. Cover mixture again and microcook on high 1 to 2 minutes more, until shrimp have turned bright pink. Sprinkle with parsley and serve with lemon wedges. Serves 4.

CHICKEN DIJON

155 calories per serving!

- **1 teaspoon olive oil**
- **2 garlic cloves, minced**
- **2 green onions, thinly sliced**
- **2 tablespoons dry white wine or vermouth**
- **1 tablespoon fresh lemon juice**
- **4 tablespoons Dijon-style mustard**
- **1 teaspoon freshly chopped tarragon, or ¼ teaspoon dried**
- **Freshly ground pepper, to taste**
- **4 4-ounce skinless, boneless chicken breasts**

□ In a 10-inch pie plate combine oil, garlic and green onions and microcook on high 1 minute. Stir in wine, lemon juice, mustard, tarragon and pepper. Roll chicken breasts in mixture and place breasts around outer rim of dish. Cover with wax paper and microcook on high 3 minutes.

□ Turn chicken breasts over and spoon some of sauce over breasts. Cover chicken breasts again and microcook on high 3 to 5 minutes, or until chicken is opaque but still tender. To serve, spoon cooking juices over each breast. Serves 4.

LOW-CALORIE VINAIGRETTE

Dressing will keep for two weeks in the refrigerator. 17 calories per tablespoon.

- **1 tablespoon olive oil**
- **2 tablespoons thinly sliced green onion**
- **2 tablespoons Dijon-style mustard**
- **3 tablespoons cider or wine vinegar**
- **¼ cup water**
- **2 tablespoons chopped fresh parsley**
- **Pinch freshly grated nutmeg**
- **Freshly ground pepper, to taste**

□ Combine all ingredients in a bowl or food processor; beat until well blended. Makes ⅔ cup vinaigrette dressing.

CREAMY ASPARAGUS SOUP

36 calories per ½ cup.

- **2 green onions, cut into 1-inch pieces**
- **1½ cups asparagus stems, trimmed and cut into 1-inch pieces**
- **2 tablespoons water**
- **1 cup buttermilk**
- **Dash hot-pepper sauce, to taste**
- **Pinch freshly grated nutmeg, to taste**

□ In a 1-quart casserole combine onions, asparagus and water. Cover tightly and microcook mixture on high 5 to 7 minutes, until onions and asparagus are tender, stirring once. Spoon into bowl of a food processor or blender and puree mixture. Add buttermilk and blend.

□ Return mixture to casserole and season with hot-pepper sauce and nutmeg. Chill, or serve warm by microcooking on high 3 to 4 minutes. Serves 4. ■

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SWEET NOTHINGS

Continued from page 105

BLUEBERRY BLINTZES

Makes 12 blintzes. 98 calories per serving.

- 1½ cups low-fat cottage cheese
- 2 eggs, separated
- 2½ teaspoons sugar
- ½ teaspoon ground cinnamon
- 1 pinch ground nutmeg
- 1 pinch cloves
- 1½ teaspoons vanilla
- 12 crepes (recipe follows)
- 2 cups blueberry compote (recipe follows)

□ In a food processor combine cottage cheese, egg yolks, sugar, spices and vanilla and process until thick and smooth. Beat egg whites until stiff but not dry and fold into cheese mixture.

□ Spoon 2 tablespoons cheese mixture into center of each crepe and fold into a small square. Bake blintzes seam-side down on a baking sheet sprayed lightly with a nonstick vegetable coating (such as PAM) at 350°F 10 to 12 minutes, or until puffy, and until cheese filling is firm. Serve with 2 tablespoons blueberry compote per serving.

CREPES

- ½ cup sifted flour
- 2 tablespoons sifted whole-wheat flour
- Pinch salt
- 2 eggs
- 1 cup plus 2 tablespoons nonfat milk
- 1 tablespoon safflower oil
- ¼ teaspoon cinnamon

□ In a blender or food processor blend all ingredients 1 minute until well blended. Refrigerate batter 1 hour before making crepes.

□ Heat a small nonstick crepe pan until hot and spray with PAM. Swirl 2 tablespoons batter into hot pan and cook crepe until slightly bubbly and batter is barely firm. Cook only one side of crepe.

BLUEBERRY COMPOTE

- 2 cups fresh or frozen blueberries (thawed)
- 1 teaspoon lemon zest
- 2 tablespoons fresh lemon juice

□ In a small bowl combine 1 cup blueberries with lemon zest and lemon juice. Simmer over medium heat until berries are soft.

□ Puree and combine mixture with remaining 1 cup blueberries.

□ Return to saucepan; heat through. Serve warm.

FROZEN LEMON ROULADE

Filled frozen lemon roulade makes 20 servings. 87 calories per serving.

- 1½ to 2 pints low-fat frozen vanilla yogurt or vanilla ice milk
- ½ cup lemon juice
- 2 tablespoons grated lemon zest
- 1 teaspoon lemon extract
- 1 9" x 13" rolled genoise (recipe follows)
- Strawberry or raspberry coulis (recipe follows)

□ In the bowl of an electric mixer combine frozen vanilla yogurt or ice milk with remaining ingredients and beat until mixture is smooth and creamy but still frozen. (Beating yogurt or ice milk aerates mixture and makes it creamier and less icy.)

□ Unroll genoise and spread lemon ice milk over surface and roll up like a jelly roll. Wrap in plastic wrap and refreeze until ready to serve.

□ Slice thinly when frozen solid and let soften slightly before serving. Serve roulade with strawberry or raspberry coulis.

GENOISE

- 5 eggs
- ¾ cup sugar
- ¼ teaspoon grated nutmeg
- 1 teaspoon grated lemon zest
- 1 teaspoon vanilla
- 1 cup flour

□ In a metal mixing bowl over a pan of simmering water beat eggs, sugar, nutmeg and lemon zest. Whisk continuously until mixture reaches 120°F (hot to the touch). Remove from heat and beat until tripled in volume and bowl is cool. Whisk in vanilla and carefully fold in flour.

□ Spread batter in a 9" x 13" jelly-roll pan sprayed with PAM and lined with parchment paper.

□ Bake genoise 12 to 15 minutes at 350°F until puffy and lightly browned. Remove from pan and turn out onto a sheet of parchment paper sprinkled with powdered sugar. Peel parchment paper from roulade and roll as you would a jelly roll.

□ Let cool completely and fill with roulade (remaining roulade will keep in freezer up to one week if tightly wrapped).

BOYSENBERRY COBBLER

Serves 12. 54 calories per serving.

- **2 cups fresh or frozen boysenberries (thawed)**
- **1 teaspoon honey**
- **1 tablespoon fresh lemon zest**
- **2 eggs**
- **4½ tablespoons sugar**
- **¼ teaspoon ground cardamom**
- **1 pinch ground nutmeg**
- **¼ teaspoon vanilla**
- **¼ cup flour**

□ Puree and sieve 1 cup boysenberries and in a medium bowl combine with remaining berries, honey and lemon zest. Spoon berry mixture into 12 small ramekins or soufflé dishes lightly sprayed with PAM. Set aside.
□ In a metal mixing bowl over a pan of simmering water whisk together eggs, sugar and spices until mixture reaches 120°F (hot to the touch). Beat hot mixture until tripled in volume and bottom of bowl is cool. Whisk in vanilla and gently fold sifted flour into mixture.
□ Spoon a heaping tablespoon batter on berries. Bake cobblers at 350°F until genoise is puffy, firm and golden and berry mixture is bubbly.

LAYERED-FRUIT TIMBALES

Serves 10. 53 calories per serving.

- **8 tablespoons apple juice**
- **6 teaspoons granulated gelatin powder**
- **2 tablespoons sugar**
- **½ cup raspberry puree**
- **½ cup peach puree**
- **½ cup strawberry puree**
- **½ cup boysenberry puree**
- **Fruit coulis (recipe follows)**

□ Pour 2 tablespoons apple juice into a small ramekin and sprinkle 2 teaspoons gelatin powder over juice without stirring. When gelatin powder has dissolved and hardened, place ramekin in a small pan of simmering water and heat until gelatin has redissolved.
□ Whisk gelatin and sugar into ½ cup raspberry puree and divide mixture among 10 small ¼-cup metal timbales.
□ Chill until firm and repeat process with remaining purees, remembering to chill each layer before adding to the next. When timbales are firm, unmold by dipping bottom of each timbale in warm water and unmold timbales onto a serving dish.
□ Chill unmolded timbales until ready to serve. Serve with fruit coulis.

PEAR-APPLE CROUSTADE

Serves 8. 91 calories per serving.

- **2 medium Pippin or Granny Smith apples, peeled, cored and sliced**
- **1 medium pear, peeled, cored and sliced**
- **5 amaretti cookies, ground**
- **1 tablespoon sugar**
- **1 pinch ground cloves**
- **¼ teaspoon ground nutmeg**
- **1 teaspoon cinnamon**
- **2 tablespoons flour**
- **8 sheets phyllo dough**
- **Powdered sugar, to garnish (optional)**

□ In a large bowl toss sliced fruit with 2 tablespoons amaretti crumbs, sugar, spices and flour.
□ Lay one phyllo sheet on a flat surface and cut into 4 equal squares. Spray first square lightly with PAM and sprinkle with a few remaining amaretti crumbs.
□ Place ⅛ of sliced fruit in center of phyllo square. Gather corners of phyllo sheet toward center and twist firmly to create a pouch or "purse" effect. Be careful not to tear phyllo dough. Repeat this process with remaining phyllo sheets.
□ Bake croustades in a preheated 400°F oven 20 minutes until pastry is golden and filling is tender. Serve warm, sprinkled with powdered sugar.

CHOCOLATE SEASHELLS

Makes 18 madeleines. 90 calories per serving with ice milk.

- **½ cup all-purpose flour**
- **¼ cup whole-wheat flour**
- **½ teaspoon baking soda**
- **¼ cup cocoa powder**
- **1 tablespoon unsalted butter, room temperature**
- **6 tablespoons sugar**
- **1 egg**
- **5 tablespoons Fudgesweet-brand nonfat fudge sauce or cocoa sauce (recipe follows)**
- **2 teaspoons instant coffee powder**
- **6 tablespoons apple juice**
- **Powdered sugar, to garnish (optional)**
- **Raspberry coulis (recipe follows)**

□ Sift together flours, baking soda and cocoa powder and set aside.
□ Cream together butter and sugar until creamy. Beat in egg, Fudgesweet or cocoa sauce.
□ Dissolve coffee powder in apple juice and beat mixture into chocolate batter, alternating with flour mixture, beginning and ending with apple-juice mixture.
□ Spray madeleine tins or oyster-shell-shaped tins with PAM. Fill shells

(Continued on page 116)

FINALLY SOMETHING GOOD FOR YOU



THAT TASTES GOOD

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good for you



SWEET NOTHINGS

Continued from page 115

two thirds full and bake at 350°F 8 to 12 minutes until madeleines are puffed and spring back to the touch. (Do not overbake.) Remove cookies from tins and cool completely.

□ To create seashell appearance, split madeleine in half and prop open with a small ball of vanilla ice milk (use a small ice cream scoop) to create a pearl-in-oyster effect. Sprinkle with powdered sugar. Serve with raspberry coulis.

COCOA SAUCE

2 tablespoons honey
2 tablespoons apple-juice concentrate
1 teaspoon vanilla
4 tablespoons cocoa powder

□ Heat honey, apple-juice concentrate and vanilla over low heat and whisk in cocoa powder. Stir until sauce is thickened and cool.

RASPBERRY CHEESECAKE

Serves 12. 87 calories per serving.

1 cup part-skim ricotta
1 cup low-fat cottage cheese
¼ cup sugar
2 eggs
⅓ cup plain nonfat yogurt
½ teaspoon vanilla
½ teaspoon lemon zest
2 tablespoons plus 1 teaspoon flour
1 tablespoon cornstarch
1 cup fresh raspberries, plus extra to garnish
Raspberry coulis (recipe follows)

□ In a blender or food processor combine ricotta, cottage cheese, sugar, eggs, yogurt, vanilla and lemon zest and blend until very smooth and mixture becomes consistency of thick cream. Beat in flour and cornstarch.

□ Fold raspberries into batter by hand and spoon cheesecake mixture into 12 small ramekins sprayed with PAM.

□ Place ramekins in a deep baking pan and fill with water halfway up sides of ramekins. Bake in a 325°F oven 40 to 45 minutes until cheesecakes are firm and lightly brown around edges.

□ Remove ramekins from water bath and let cool slightly until ramekins can be handled.

□ Remove cheesecakes from ramekins while still warm, and chill until very cold. Serve with raspberry coulis and fresh raspberries.

ORANGE-YOGURT CREAM

Makes 16 servings. 19 calories per serving.

2 pints plain nonfat yogurt
1 tablespoon plus 1 teaspoon orange-juice concentrate
1 tablespoon plus 1 teaspoon Grand Marnier
1 tablespoon plus 1 teaspoon sugar
1 teaspoon grated orange zest

□ Pour yogurt into a large metal sieve lined with double-thick cheesecloth and place over a large container to catch liquid. Refrigerate 24 hours. After 24 hours refrigerated yogurt will be a soft cream-cheese consistency.

□ Remove yogurt cheese from cheesecloth and combine with remaining ingredients. Orange-yogurt cream can be piped like buttercream.

FRUIT COULIS

Makes 1 cup fruit coulis. 13 calories per ounce.

2 cups fresh or frozen strawberries, raspberries or boysenberries (thawed)

□ In a blender or food processor puree fruit and sieve to remove seeds.

STRAWBERRY GRAND MARNIER

Serves 8. 80 calories per serving.

2 cups freshly squeezed orange juice
4 teaspoons sugar
4 teaspoons Grand Marnier
4 cups ripe strawberries, sliced
½ cup orange-yogurt cream (see related recipe)
Orange zest and fanned strawberries, to garnish

□ In a large bowl combine orange juice, sugar and Grand Marnier. Pour liquid over strawberries and let mixture marinate in refrigerator 30 minutes.

□ Divide strawberries and marinade among 8 fluted champagne glasses. Using a piping bag fitted with a small star tip, pipe 1 tablespoon orange-yogurt cream on strawberries. Garnish with orange zest and a strawberry. Serve immediately.

STRAWBERRY SHORTCAKE

Serves 12. 62 calories per serving.

2 eggs
4½ tablespoons sugar
¼ teaspoon ground cardamom
1 large pinch ground nutmeg
¼ teaspoon vanilla
¼ cup flour
½ cup plus 4 tablespoons orange-yogurt cream (see related recipe)
12 large strawberries
Powdered sugar, for topping (optional)
Strawberry coulis (see related recipe)

□ In a metal mixing bowl or an electric mixer, combine eggs, sugar and spices.

□ Place bowl over a pan of simmering water and whisk continuously until mixture reaches 120°F (hot to the touch—or use a candy thermometer). Be careful not to scramble eggs.

□ Remove mixture from heat and beat with an electric mixer until tripled in volume and bowl is cool to the touch.

□ Whisk in vanilla; sift flour and carefully fold into batter with a rubber spatula.

□ Spoon batter into 12 cups of a muffin tin sprayed with PAM and bake in a preheated 350°F oven 10 minutes until puffed and golden. Remove shortcakes from tins and cool completely.

□ To assemble, split shortcakes in half and, using a pastry bag fitted with a small star tip, pipe 1 tablespoon orange-yogurt cream on bottom half of shortcakes. Slice strawberries thinly and layer one sliced berry over orange-yogurt cream.

□ Place top of shortcake over berries. Sprinkle lightly with powdered sugar and serve shortcake with strawberry coulis.

TRIO OF SORBETS

Each sorbet serves 12. 47 calories per serving.

Boysenberry-Apple Sorbet

1 cup boysenberry puree (use 2 cups frozen berries, thawed, pureed and sieved)
½ cup apple juice

□ In a large bowl combine puree and apple juice. Pour mixture into a loaf tin and freeze until solid.

□ Remove frozen mixture from freezer and chop into small chunks. Puree sorbet in a food processor until mixture is smooth.

□ Refreeze sorbet until firm but not hard and icy. Make small scoops, using a miniature ice cream scoop or a large melon baller.

Strawberry-Apple Sorbet

1 cup strawberry puree (use 2 cups ripe, fresh or frozen berries, thawed and pureed)
½ cup freshly squeezed orange juice, sieved

□ In a large bowl combine puree and juice, pour in a loaf pan and freeze until solid. Follow same directions as for boysenberry-apple sorbet.

Orange–Grand Marnier Sorbet

1½ cups freshly squeezed orange juice, sieved
3 tablespoons Grand Marnier
1 tablespoon sugar, to taste (optional)

□ In a large bowl combine ingredients and follow same directions as for strawberry-apple sorbet.

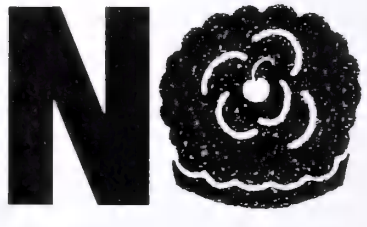
SHORT AND SWEET

Tips for creating low-calorie desserts:

- Dry-curd cottage cheese is a healthy substitute for shortening or lard in pie doughs. Use half shortening and half dry-curd cottage cheese.
- Gelatin makes a good thickener for fruit sauces.
- Quick fruit crisps: Mix oatmeal, granola, cinnamon and nutmeg with a tiny bit of honey to make mixture sticky. Spread it on top of sliced apples. Bake until crispy.
- Graham crackers make a good crust because they're low in fat. Blend with spices and honey and pound into bottom of pan. Fill with yogurt, cheese and fresh berries.
- Use vegetable spray instead of butter when preparing phyllo.
- Apple-juice concentrate makes a great low-calorie sweetener.
- Buttermilk and low-fat yogurt make good substitutes for whole milk and sour cream.
- Whip egg whites before folding into batters to add lightness.
- Mashed bananas can replace butter for quick breads—3 bananas equals ½ cup butter. There is no fat in bananas and there are 800 calories in butter. ■

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REBUILDING FOR A BRIGHT FUTURE

Nineties families expect a lot of their houses, and this beautiful revitalized 20s Colonial is ready to oblige



Even as a child growing up in Andover, Mass., Jean Haley Hogan was intrigued by old houses and the challenge of rehabilitating them. It was a family joke that every time they drove past a decrepit old cottage they'd say, "There's Jean's dream house." An early career in commercial rehabilitation and a master's degree in architectural preservation eventually led Jean to form a business, Nashawtuc Associates, in which she restores, renovates and decorates houses.

The business is based in Concord, Mass., where the Hogans' search for a home for their family—three children then under the age of five—as well as a springer spaniel, an old cat, visiting relatives and friends, and room for their office took eight years. They finally turned up a generously proportioned 1926 Colonial Revival house (left) on a secluded site that is just a 10-minute walk from town. With numerous fireplaces, elaborate millwork, an intimate library and an unexpected Italianate loggia, it was rich in architectural detail but, typical of Jean's dream houses, it required some restoration. It seemed to need a new everything—roof, septic system, wiring—and although it added up to about 5,500 square feet, "there was no family space for the way people with young children want to live today," Jean recalls. It also lacked an adequate master bedroom. Having already remodeled a couple of houses, the Hogans were not daunted by the work ahead. They embarked upon a two-year restoration of the original house and the addition of a new wing (above) to make their Colonial Revival work for living in the 90s. ►



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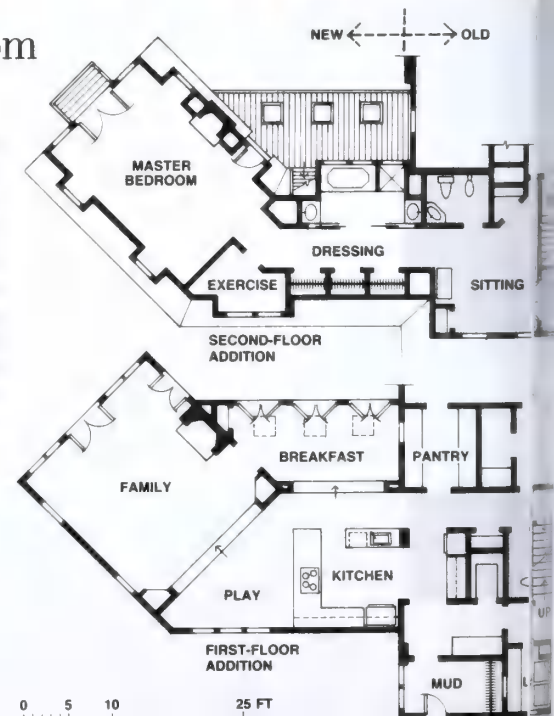
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Meals are picnics in a glass-walled breakfast room

Back in 1926 when the house was built, it was assumed that only servants would be spending time in the kitchen, so the room was allotted a relatively small space. Because today's kitchen is where families want to live, the Hogans planned their addition to focus on an airy kitchen open to breakfast, play and family rooms. "Our goal was to create something fresh and contemporary that would be architecturally compatible with the original building," Jean explains. The problem was how to add 2,000 square feet to the already large house without its taking on pretentious proportions. The Hogans' architect, Frank Adams of Stahl Associates in Boston, Mass., came up with the idea of angling the addition to face the Sudbury River valley and Mount Wachusetts, thus cutting the length of the structure. A new driveway was carved through a stand of birch trees on the north side of the house. ►



In her decorating, Jean Hogan is not a purist. For example, in the breakfast room (above) she surrounded a 19th-century Irish worktable with practical reproduction chairs. Shaded portions of the plans (right) indicate parts of the original house that were incorporated into the addition.

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The whole family adores their live-in kitchen. "It's the wheelhouse from which the ship is steered," says the father



Jean Hogan designed the kitchen cabinets (left) with flat panels to match paneling in the original house. Along with level changes, cabinets help zone the addition into kitchen, breakfast, play and family areas, and store everything from pots to media equipment. Jean selected hardwood floors for the kitchen because they are easy to keep and easy on the cook's feet. "Also," she says, "wood floors are kind to tumbling toddlers and dropped dishes." Counters are Corian. Walls, stippled coral, provide a contrast for the Hogans' collection of blue-and-white china above the fireplace (top). Two walls of French doors open the addition to the garden.►

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"You remodel a house for now, for the way you want to live in it, instead of bringing it back to the year it was built," says preservationist Jean Hogan

If you are thinking of restoring or remodeling a house, here are some tips from the Hogans:

- Make sure you are pleased with the site and the givens: views, light, surrounding landscape. You can't alter these.
- Look into local property values. In terms of resale, a house can be made too expensive for its neighborhood. You can change the house but not the location.
- Be sure to find a reputable builder. Visit examples of his finished work and talk to his previous clients before making a decision.
- Be sure the house is structurally sound.
- Be realistic about costs. Get hard figures, a clear idea of the time involved.
- If you plan to have any custom millwork done, be prepared to pay a high price.
- Try to have most of the work done before you move in, especially the floors.
- Have any space that is being remodeled sealed off from the rest of the house to keep out mud, plaster dust, rain, intruders.
- If the kitchen is being renovated while you are living in the house, you can set up a minikitchen with a hot plate, microwave and small fridge in the corner of a usable room or even in a closet.
- Try to take frustrations in stride and maintain your sense of humor. A remodeling is almost certain to be stressful. ■

Writer SUSAN ZEVON
Photographer JAMES HIGGINS



All the Hogans gather on Mom and Dad's four-poster bed (above left). The motif of tobacco leaves and rice sheaves on the posts symbolizes prosperity and fertility. The master suite occupies the second floor of the addition. Here French doors lead to a small balcony that overlooks the river, and a deck faces west to catch the sunset. A separate dressing room (left) has a cozy love seat and curtains made from the same Lee Jofa chintz used in the bedroom. The suite also includes a generously sized skylit bath and a separate small exercise area that once doubled as a nursery.

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WHEN RESTORATION MAKES SENSE

TURNING A DERELICT HOUSE INTO A TREASURE IS NOT JUST A FANTASY. WITH SOUND PLANNING, IT CAN BE DONE

By CARL HELDMANN

There is probably nothing as satisfying as seeing an old house restored to its original beauty. You feel the accomplishment of preserving part of the past. Whether you physically do the work or employ others to reach your goal, the feelings are the same. So are most of the savings, for there is probably no better way to save than to take another's junk and make it your treasure.

Rehabilitation, restoration, remodeling and *renovation* are words that mean close to the same thing. *Rehabilitation* and *restoration* mean to bring back. *Remodel* and *renovate* indicate changing something. The word I will be using most is *restoration*. I call an old structure that can be made habitable a *restorable old structure*, or *R.O.S.*

Finding a Restorable Old Structure

First, what is an old structure (O.S.)? For my purpose it shall be any building that, due to old age, neglect or having been used for purposes other than habitation, is not suitable for habitation today.

But how old is old? That is a rhetorical question, for anything can become old before its time. An O.S. could be relatively new but, due to neglect or poor quality, seems near the end of its life. More often, however, old will correspond to an O.S.'s age. Don't overlook any possibilities by confining your search to relatively new structures, however. Some O.S.'s that are 100 years old can be in better condition than those 20 years old.

Defining an R.O.S.

That brings us to the question of what an R.O.S. really is. I define it as an O.S. that can be restored (rehabilitated, remodeled or renovated) at a reasonable cost. Except in rare cases, the cost of restoration, rehabilitation or remodeling, plus the cost of the O.S., should not exceed the cost of a comparable new structure.

Finding an O.S. for cosmetic improvement is more difficult than finding an R.O.S. in need of more costly repair, but they exist and can be found. Good examples of structures suitable for cosmetic improvement include farmhouses, row houses and brownstones, or one-family houses, especially in old neighborhoods.

Why buy an old structure? The obvious reason is, of course, to save money. How much you save overall will be determined by how much you pay for the O.S. and how much you have to do to it. Wise buying and restoration are the keys to saving.

Rehab Pros and Cons

You can make a remodeling, rehabilitation, restoration or renovation project as difficult or easy as you want. The main disadvantage to doing a project instead of buying a new property is if *you* permit the project to become too complicated. Another disadvantage exists if previous restoration in your selected area has driven up the price of an O.S. to a point where restoration is no longer feasible. This usually occurs by neighborhood, though, not by city. So you merely have to extend your search to other areas.

You may, on the other hand, be the pioneer, the first newcomer (or close to it) in a run-down neighborhood. This, on the plus side, always means a lower price for the O.S. but poses two immediate problems. One is security. The other is the possibility that no one else will follow your example and that the neighborhood will fall into further ruin. This is unlikely, for as the cost of new housing rises, O.S.'s everywhere will become more valuable.

Use Your Imagination

Some people can look at something that is unfinished and envision precisely how it will look when finished. As a builder, I know precisely what a house is going to look like before I begin. If you allow yourself to try, you will be able to look at an R.O.S. and imagine what it will look like restored, even if you have never tried before.

It is not necessary to visualize how the interior will look. The inside design will be visualized and drawn out in plans by your architect or designer. Of course, some R.O.S.'s will be in good enough shape that no imagination will be necessary. Just don't get turned off by all the filth and trash you may find inside or by holes in walls and floors, missing windows, ripped-out plumbing and wiring. That is all relatively minor. The best way to look at the inside of an R.O.S. is with your eyes partially closed, with just a fuzz of light filtering through your eyelids, and *then* use your imagination.

What to Look For When You Buy

There are several important items to consider when you are looking for an R.O.S. First is the condition of the structure. The actual in-depth examination of an R.O.S. needs to be done by an inspection engineer. But there are a few very simple things that you can look for yourself that will allow you to make a quick go or no-go decision.

The neighborhood can be important, so while examining your prospective R.O.S., look around. Would you like to live here? Better yet, would you or could you, if you had to? Who will your neighbors be, now and in the future? Will you like them?

Some of your questions won't have immediate answers. If people are there who have already renovated an R.O.S., talk to them. They will be glad to see more potential rehabilitation coming into the neighborhood. Talk to lenders who may be pushing for rehabilitation in the area, and talk to your broker if you used one. Most brokers will be honest with you; their reputation is at stake.

Zoning is supposed to mean that what you see around the neighborhood today you will also see tomorrow. That is a rather flippant definition of a serious topic, but it is true. Zoning is important, yet some cities and locales don't have it. You (or your real estate broker—another reason to have one) will need to see if your locale has zoning and, if so, what it does for you. Zoning is supposed to keep residential neighborhoods residential, business neighborhoods busi-

(Continued on page 134)

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Continued from page 132

ness, and industrial neighborhoods industrial. But often spot zoning is allowed that mixes business with residential. Often this is good; often, not. In the country, zoning is just as important. Do you want a gas station built next to your restored farmhouse?

Property taxes are usually based on the property's value, so these taxes can be, and often are, escalated drastically as a neighborhood and/or dwelling improves. Some locales, in order to encourage rehabilitation, promise low or no tax increase. Some do not care and tax away at the new value you have given (or will give) your R.O.S. Be sure to call your county tax agent, or have your broker find out what your taxes are and what they will be when your project ends.

If the O.S. is suitable by these criteria, you or your real estate broker need only look quickly for the very obvious defects that could prove costly. Until your inspection engineer does a thorough exam, you won't be able to determine actual restoration costs. But to keep you from needing to call the engineer more than once or twice, first look for these obvious defects: serious fire damage, severe sagging of the roof, severe leaning of a wall or walls, crumbling or wide cracks in the foundation.

Buy the Worst in the Best Neighborhood

Why? It is a real estate fact of life that the lowest-priced house in a neighborhood appreciates the fastest and is more assured of appreciation. You should always think of the resale value of a house, and if you own the most expensive house in the neighborhood it is usually the hardest to sell. So stay toward the low- to middle-price range if possible. This also means that you will probably be purchasing a small R.O.S., making your restoration costs lower.

Architect or Designer?

Once you decide to undertake major remodeling, restoration or rehabilitation, you need a master plan that shows what is going to be done to the structure item by item, room by room. The master plan includes blueprints that show what the dimensions of each finished room will look like, and specifications that describe the materials to be used. Based on cost considerations, the master plan will determine what the blueprints and specifications will be.

Theoretically, you could do the master plan yourself, but without spending too much money you can also get expert advice. The expertise and experience of a pro can save you more money than it will cost, as the two of you determine together what to do

BEFORE YOU BUY, STUDY THE NEIGHBORHOOD AND KNOW HOW MUCH YOU CAN SPEND

to your R.O.S. If walls are to be moved or eliminated, you will need advice from an architect or architectural designer as to which can be moved without adding structural support. If additional structural support is necessary either as a result of changes or because of an existing bad condition, he or she is the person who will design such supports. Other structural defects can be remedied on advice based on both the architect's or architectural designer's own evaluation and the inspection engineer's report.

The exterior of your R.O.S. will need careful evaluation. Here again, an architect or designer's advice can be time- and money-saving. Perhaps you thought you had to do more than you really needed. Perhaps you will be advised *not* to spend $10,000 for new siding, for example.

Aesthetics are a very important consideration in an R.O.S. There needs to be expert guidance in determining what the finished product will look like. Without it you could end up spending a lot of money unnecessarily and have an unattractive restored R.O.S. Such invaluable suggestions as adding a dormer to make use of an attic can come from your architectural designer, and give you

(Continued on page 136)





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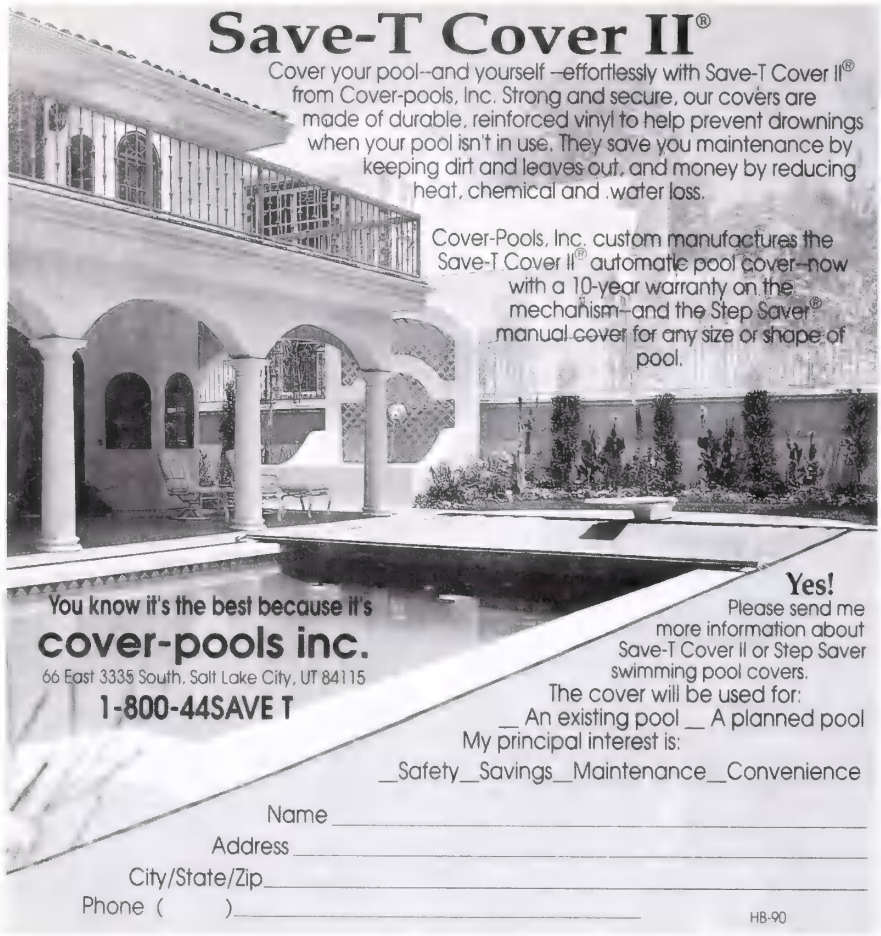
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REMODELING SPECIAL

Continued from page 134

inexpensive additional space.

Architects generally work for a fee based on a percentage of the project's cost or by the hour. The percentage charged will vary depending on whether you want the architect to supervise construction or not. Obviously, it is going to cost you money for full supervision. Architects generally provide this service as a liaison between owner and general contrator. You could have the architect supervise if you wish, or have supervision on a part-time, as needed basis. Otherwise, the architect's job will be finished prior to construction and will consist of only design, consultation, and blueprints and specifications. For this the fee would range from 8 to 12 percent of project cost. An hourly rate would be $50 to $100.

An architectural designer is less expensive but not necessarily less knowledgeable than an architect. He or she will often work for a fee based on the square footage of the R.O.S. This fee is usually about 50 cents a square foot and includes only the design, consultation, blueprints and specifications. When needed, a designer will also supervise on an hourly or percentage-of-cost basis, usually at a lesser cost than an architect.

Inspection Engineer

Prior to finalizing any arrangements with the architectural designer, you will need the services of an inspection engineer who will provide the information that enables you to decide whether to purchase your R.O.S. Conceivably, your engineer and your architectural designer could inspect the R.O.S. together, but that is unlikely and an unnecessary expense. An inspection engineer or firm will, for a fee of $75 to $200, inspect a number of items and, most importantly, guarantee in writing the condition of each. Some inspections are even backed by an insurance policy, and I would gravitate toward those who have such insurance. An inspection engineer should also be able to give you an approximate cost of repair for each of the following items:

- Foundation—for cracks, settling, water problems, crumbling, heaving;
- First-floor framing sill and plates—for rotting, termite-damage cracks, settling;
- Exterior walls, siding, doors and windows, soffit and fascia boards—for rotting, cracks in veneers such as brick and stone;
- Roof—for sags, rotting members, life expectancy of shingles;
- Insulation (a relatively new inspection)—for evaluation of the present insulation, if any, and for advice as to needs;
- Fireplace and chimneys;
- Water drainage on lot—especially if water damage has been found in the basement or in crawl space.
- Plumbing—for water pressure, life expectancy of plumbing pipes, condition of fixtures (lavatory, toilets, tubs, showers);
- Electrical—for type and condition of wiring, adequacy of service (power) to structure for current and future needs, condition and safety of electrical devices (receptacles and switches) and fixtures, all panels and their fuses and circuit breakers;
- Mechanical—for condition and adequacy of any and all heating and air conditioning equipment and its life expectancy;
- Well and septic tank, if applicable—for recovery of well (water pressure over a long flow period), visible problems with septic tank (standing water in leech or drain field, noticeable odors).

The foundation inspection can be separated from the rest and referred to as a structural inspection. Often that is available by itself at a lesser cost, if that is all you need. I recommend the entire inspection if you are going to buy. If you aren't sure because of the poor condition of the O.S., then opt for the structural portion. If it passes, for your purposes, you can proceed with the rest of the inspection.

ALWAYS THINK OF RESALE VALUE WHEN RESTORING AN OLD HOUSE

Partial Renovation

There is no law of restoration mandating that an old structure has to be completely renovated. It is often economically beneficial to make only those changes that will make the structure habitable. Some things can be fixed later—years later. To start with, you can do one room at a time, or even part of a room. One important criterion must be met, however: The structure must be safe in all ways. There is no set answer to what you should, should not, could or could not do in lieu of total rehabilitation or restoration. What is important to you is what will prevail, governed by your budget and common sense (and your inspection engineer's report). The need for a master plan is as great, if not greater, under these circumstances. ■

Carl Heldmann, author of Be Your Own House Contractor, *spent many years as a professional home builder in Charlotte, N.C.*

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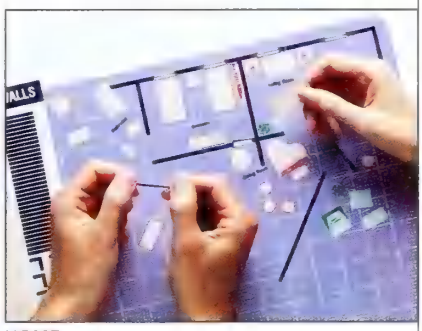
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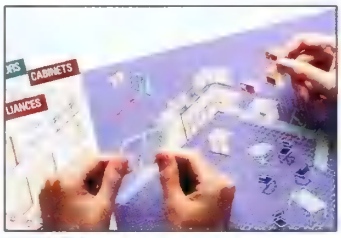
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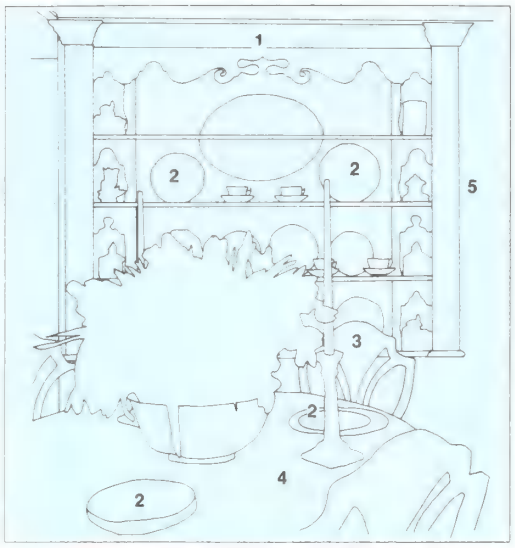
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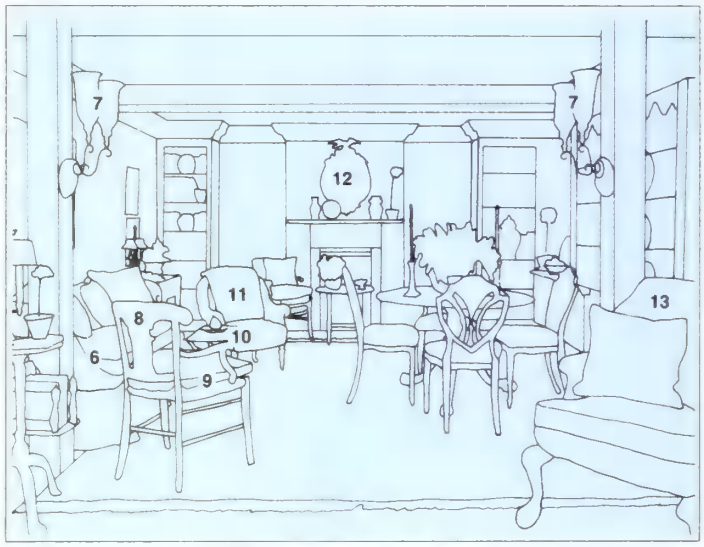
LESSONS IN STYLE

Pages 80 to 83



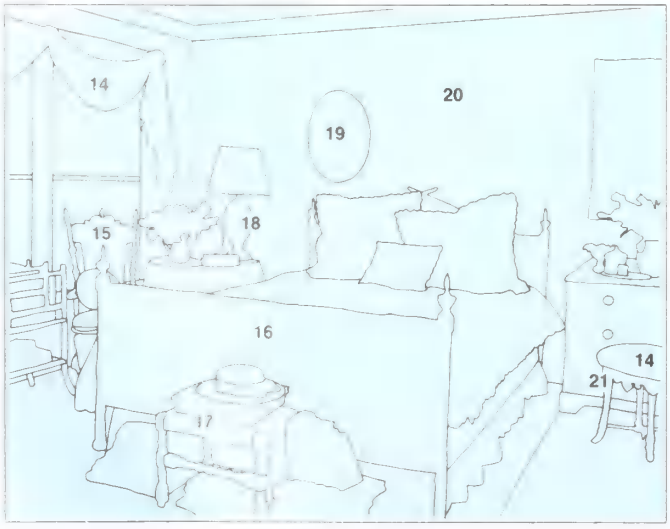
Dining-room detail, page 80 (above)

1. *Pine shelf, Greenbaum Interiors* $2,350.00
*2. *Set of antique plates, Greenbaum Interiors (incomplete)* 6,500.00
3. *Painted side chair, Greenbaum Interiors (ea.)* 1,185.00
4. *Table, Greenbaum Interiors* 3,200.00
5. *Wallpaper, Rose Cumming (per roll)* 36.00



Living room, pages 80 and 81 (above)

6. *Love seat, Greenbaum Interiors (COM)†* ... $2,450.00
*7. *Antique sconces, Nancy Brous Antiques (per pr.)* 2,400.00
8. *Armchair, Greenbaum Interiors (painted)* .. 1,550.00
9. *Cushion fabric, Rose Cumming (per yd.)* ... 63.00
10. *Iron table, Carole Gratale, Inc.* 3,300.00
11. *Armchair, Greenbaum Interiors (COM)†* ... 1,350.00
12. *Mirror, Greenbaum Interiors* 1,815.00
13. *Armchair, Greenbaum Interiors (COM)†* ... 1,650.00



Bedroom, pages 82 and 83 (left)

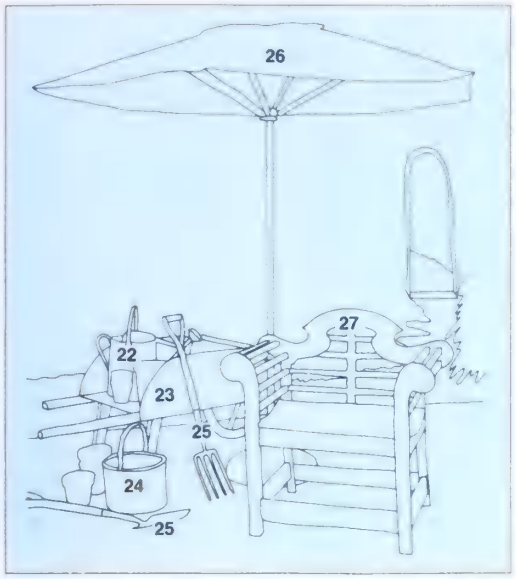
14. *Fabric, Rose Cumming (per yd.)* $69.00
*15. *Wicker chair, Greenbaum Interiors* 1,450.00
16. *Bed, Baker Furniture, Inc. (queen)* 1,350.00
*17. *Bench, Greenbaum Interiors* 1,250.00
*18. *Lamp, Greenbaum Interiors* 1,250.00
*19. *Paper filigree, Florian Papp Gallery* 7,500.00
20. *Wallpaper, Rose Cumming (per roll)* 78.00
*21. *Bench, Florian Papp Gallery* 2,400.00

All prices are approximate suggested retail

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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION
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AT HOME IN THE GARDEN

Pages 84 to 87



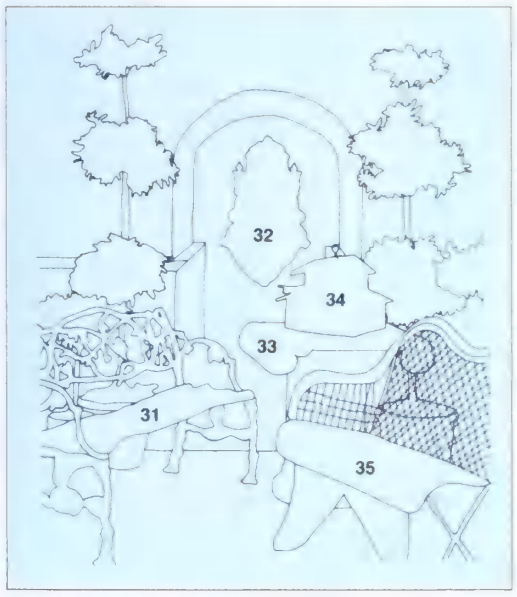
Umbrella setting, page 84 (above)

22. *Watering can, Wolfman-Gold & Good Company* $150.00
23. *Wheelbarrow, Wolfman-Gold & Good Company* 450.00
24. *Aluminum basket, Wolfman-Gold & Good Company* 60.00
25. *Fork and spade, Zona (ea.)* 36.50
26. *Umbrella, Tropitone Furniture Company* ... 952.00
27. *Chair, Smith & Hawken* 675.00



Lounge setting, page 84 (above)

28. *Chaise, Lloyd Flanders Industries, Inc.* $1,358.50
29. *Pillow fabric, Fabriyaz (per yd.)* 19.95
30. *Birdhouse, Wolfman-Gold & Good Company* 275.00



Fountain setting, page 85 (above)

31. *Bench, Smith & Hawken* $765.00
32. *Fountain, Moultrie Manufacturing Co.* 457.00
33. *Table, The Phillips Collection* 2,375.00
34. *Birdhouse, Umbrello* 85.00
35. *Wire bench, Garden Source* 500.00



White setting, page 86 (above)

36. *Chair, The Phillips Collection* $450.00
37. *Basket, Shaker Workshops* 41.90
38. *Bench, Lexington Gardens* 930.00
39. *Miniatures, Wolfman-Gold & Good Company (per set)* 550.00
40. *Folding table, Winterthur (ea.)* 98.00
41. *Armchair, Irving & Jones (single size)* 395.00
42. *Folding chair, Winterthur (ea.)* 89.00

(Continued on page 140)

HB READER ADVANTAGE

Continued from page 139

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AT HOME IN THE GARDEN

Continued

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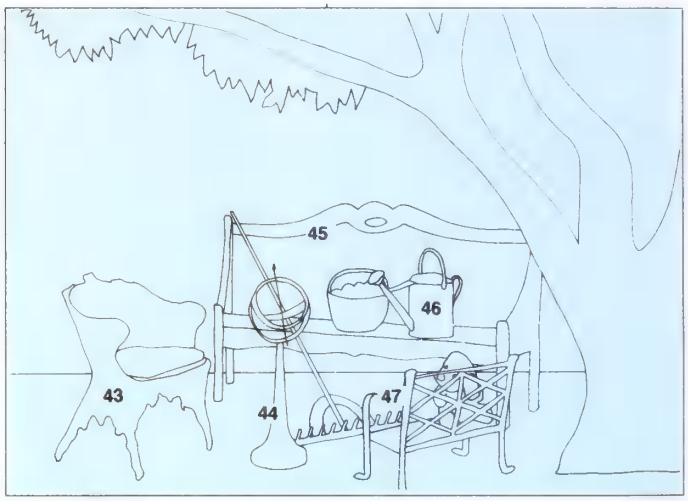
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FOR ACCESSORY DETAILS, SEE PRODUCT INFORMATION
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Black setting, page 87 (above)

43. *Armchair, Brown Jordan Company* *$848.00*
44. *Sundial, Winterthur* *120.00*
45. *Bench, Garden Source* *1,200.00*
46. *Watering can, Wolfman-Gold & Good Company* *150.00*
47. *Child's bench, Garden Source* *300.00*

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

STYLE BEAT

Pages 18 and 19: Left: Brunch photo: **Pink tin box,** $75—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Cone-shaped glass** with orange juice, $17—Umbrello/Portico (R), 379 W. Broadway, New York 10021; 212–249–5563. **Twig basket,** "Adirondack Window Ledge Planter," $15.59—Mainly Baskets (R), 1535 Northeast Expressway, Atlanta, GA 30329; 404–634–7664. **Lace-edged napkin** in basket, cotton pique, $12 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Plum-blossom majolica dish** with strawberries, #S412, $120—Mottahedeh & Co., Inc. (M), 225 Fifth Ave., New York 10010. **Contemporary majolica plate,** #L1044A, set of four, $44; **contemporary majolica mug,** #L1036A, 12 oz., set of four, $36—The Horchow Collection (M), PO Box 620048, Dallas, TX 75262-0048; 800–527-0303. **Faux-bois vase,** $540 per pr.—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Antique twig toast rack,** $75, reproduction soon available—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Green-and-white-striped dish towels** used as napkins, linen, $14 ea.—D.F. Sanders & Co. (R), 386 W. Broadway, New York 10012; 212–925–9040. **Wood flatware,** $295 per place setting—Barneys New York (R), 106 Seventh Ave., New York 10011; 212–929–9000. **"Pali" tablecloth** in celadon green—Manuel Canovas (T), 979 Third Ave., New York 10022. **Black iron "Arden" bench,** #302, from The Winterthur Collection, $1,110—Garden Source (M), 200 Bennett St. NW, Atlanta, GA 30309; 404–351–6446. **"Sous Les Pins"** fabric on bench, #11291/Noir 97, 100 percent cotton, 51 in. wide, 4½-in. repeat, $66 per yd.—Manuel Canovas (T), 979 Third Ave., New York 10022; available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Fiberglass birdhouse,** antique bronze finial, 44 in. high, $1,050—Added Oomph (M), PO Box 6135, High Point, NC 27262. **"Colesworthy" wallpaper border,** $21.99 per spool—Waverly (T), 79 Madison Ave, New York 10016; for stores call 800–423–5881. **Wood plant stand,** $375—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Twig curtain rod with brackets,** one-of-a-kind—Daniel Mack, 3280 Broadway, New York 10027; 212–926–3880. **"Park Avenue" green-and-white-striped fabric,** 54 in. wide, $25 per yd.—P. Kaufman, 51 Madison Ave., New York 10010; 212–686–6470. **White metal flower-pot holder,** $120—Limited Editions. **Green wood chair,** #214, $262—Ron Fischers's American Country; for stores, call 800–231–7370. **Chair seat, cover and curtain**—Joe Biondo/Harold Rudin, 653 Fifth Ave., New York 10036; 212–265–4716. **Birch-and-twig mirror,** 24 by 29 in., $200—Adirondack Store & Gallery, 109 Saranac Ave., Lake Placid, NY 12846; 518–523–2646. **Framed melon prints,** $228 ea.—Limited Editions. Floor painted by Ross Madole, 243 W. 98 St., New York 10025; 212–666–7738. *Right:* **Salad servers,** #VTL1017, cast aluminum, 15 in. long, $65 per pr.—Trifles (MO), PO Box 62050, Dallas, TX 75262. **"Courlande" fabric for tablecloth,** #11186/Blue 58, 100 percent cotton, 51 in. wide, $57 per yd.—Manuel Canovas (T), 979 Third Ave., New York 10022; available at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Cobalt-blue glass bowl,** $15.95—Platypus (R), 126 Spring St., New York 10012; 212–219–3919. **Bronze table with marble top,** 12 by 18 in. high, $1,800—The Store Next Door (R), operated by the Whitney Museum, 943 Madison Ave., New York 10021; 212–570–3600. **Fireplace mantel,** painted mahogany, $750; stripped, $1,500—Irreplaceable Artifacts, 14 Second Ave., New York 10003; 212–777–2900. **Burning branches, fork and poker,** $1,400—Furniture of the Twentieth Century (R), 227 W. 17 St., New York 10011; 212–929–6023. **Chair,** natural-textured metal finish on mild steel, comes with black-covered foam cushion, $350—Mark Griffis Studio Inc., Essex Arts Center, 30 Center St., Buffalo, NY 14213. **Wrought-iron twig mirror,** 41 by 57 in. high, $870; **console table** with wrought-iron base and fossilized-stone top, 38 by 14 by 32 in. high, $2,000—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101; 718–482–7611. **Etruscan wall/Roman wall wallcovering,** #P.P.45—Norton Blumenthal (T), 979 Third Ave., New York 10022.

LIVING THE CALIFORNIA LIFE

●*Pages 56 and 57: Landscape designer:* Nancy Goslee Power and Assoc. Landscape Design, 615 20 St., Santa Monica, CA 90402; 213–394–0261. **William IV sofa table**—Evans & Gerst Antiques (R,T), 936 La Cienega Blvd., Los Angeles, CA 90069. **English papier-mâche tea tray**—Richard Gould Antiques, Ltd. (R,T), 216 26 St., Santa Monica, CA 90402. **Tortoiseshell candlestick lamps** (pair)—Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles, CA 90004. **Black-lacquer chairs**—Melrose Place Antiques (R,T), 9002 Melrose Ave., Los Angeles, CA 90069. **"Fidala Texture" fabric** on white-painted chairs, #38129.01, jute and cotton—Brunschwig & Fils (T), 979 Third Ave., New York 10022. **Sofa fabric** on off-white sofa, linen—Diamond Foam & Fabric (R), 611 La Brea Ave., Los Angeles, CA 90036. **Pillows**—Amy Parks Designs (T), 199 Muerdago Rd., Topanga, CA 90290.

●*Page 61:* **Spanish-Moorish-style sconces**—Thomas M. Beeton, Inc. (R), 930 La Cienega Blvd., Los Angeles, CA 90069. **Ceramic vegetables**—Hollyhock (R), 214 N. Larchmont Blvd., Los Angeles, CA 90004. **"Bedford" cotton print** for table cover, #254-02—Cowtan & Tout (T), 979 Third Ave., New York 10022.

●*Pages 62 and 63:* **Sheraton open-arm chairs** (pair)—Thomas M. Beeton, Inc. (R,T), 930 La Cienega Blvd., Los Angeles, CA 90069.

SOUTHWEST SIZZLE

●*Pages 64 and 65: Architect:* Mui Ho, 1600 Arch St., Berkeley, CA 94701; 415–644–2600. **Folk art and furniture** available through Zia (R), 6026 College Ave., Oakland, CA 94618; 415–652–4647. **Coffee table** by Chuck Rowan, **dog sculpture** by Jim Wagner, **floor lamp** by Liz Galbraith—Zia. **Wicker chairs**—The Finishing Touch (R), 5636 College Ave., Oakland, CA 94618. **Painting** by Mary Robertson—Charles Campbell Gallery (R), 647 Chestnut St., San Francisco, CA 94133; 415–441–8680.

●*Pages 66 and 67:* **Plates, platters, bowls and candlesticks**—Zia (R), 6026 College Ave., Oakland, CA 94618; 415–652–4647. **Napkins, flatware, baskets**—The Gardener (R), 1836 Fourth St., Berkeley, CA 94710; 415–548–4545. **Candleholder** on wall—The Ethnic Art Store (R) 2935 College Ave., Berkeley, CA 94618.

●*Pages 68 and 69:* **Charcoal drawing** by John Walker—The John Berggruen Gallery (R), 228 Grant Ave., San Francisco, CA 94108; 415–781–4629. **Handcrafted church; small blue bowl** by Shel Neymark—Tail of the Yak (R), 2623 Ashby Ave., Berkeley, CA 94710; 415–841–9891.

PUEBLO FOR TWO

●*Pages 70 through 77: Interior design:* Toby Flax Interior Design, 1454 Jefferson St., San Francisco, CA 94123; 415–461–6039. *Architect:* Donald Sandy, Sandy & Babcock Inc., 1344 Larkin St., San Francisco, CA 94123; 4115–673–8990. *Contractor:* Freidrich & Co., Inc., PO Box 392, St. Helena, CA 94574; 707–963–1401. *Cabinetwork:* Artisan Woodwork, 21415 Broadway, Sonoma, CA 95476; 707–938–4796. *Landscape design:* Garden Design, 391 Miller Ave., Suite 206, Mill Valley, CA 94941; 415–388–6418. *Lighting consultant:* Elwyn Gee, Lighting Management Corp., 583 Shotwell St., San Francisco, CA 94110; 415–285–2954. *Kitchen consultant:* Chula Camp, Chula Productions, 1 Glenview Dr., San Francisco, CA 94131; 415–826–4128.

L.A. LUXE

●*Pages 78 and 79: Architecture and interior design:* Van-Martin Rowe, 1701 N. Ogden Dr., Los Angeles, CA 90046; 213–876–1276. *General contractor:* Jerry Mohr, 17111 Tribune St., Grenada Hills, CA 91344; 818–368–4756. *Plumbing fixtures, valves:* Ultibath, Inc., 156 N. Robertson Blvd., Los Angeles, CA 90048. *Tile installation:* Anthony Norris, 15505 Nordoff Ave., Suite 115, Sepulvada, CA 91343. *Cabinetry:* Casa Playa Studios, PO Box 1139, Beverly Hills, CA 90213; 213–876–9366. *Painting:* Hared Construction and Painting Co., Inc., 18818 Parthenia, Northridge, CA 91324. 818–701–6400. **Window shades**—Windowtech, Inc., 1436 S. Shenandoah St., Los Angeles, CA 90035; 213–659–8584. **Vanity items**—Neiman Marcus, Beverly Hills (R), 9700 N. Wilshire Blvd., Beverly Hills, CA 90212. **"Alitalia" wing chair** by Susan Seaberry, $2,200—Taylor-Gratzer Gallery (R), 8605 Sunset Blvd., Los Angeles, CA 90069; 213–659–5900. **Chaise** with terra-cotta-colored upholstery, #J495—McGuire Co. (T), 8687 Melrose Ave. #B542, Los Angeles, CA 90069; 213–659–2970. **Needlepoint rug,** #12820B, 4 by 6 ft.—Stark Carpet Corp. (T), 8687 Melrose Ave., #B629, Los Angeles, CA 90069; 213–657–8275. **Flowers**—My Son the Florist (R), 620½ S. La Brea Ave., Los Angeles, CA 90036; 213–935–2912.

LESSONS IN STYLE

●*Pages 80 and 81:* Photographed at Greenbaum Interior Design Center—Greenbaum Collection, Greenbaum Interiors (R), 101 Washington St., Paterson, NJ 07505; 201–279–3000. **Custom-stained green floors**—Hoboken Wood Flooring (R), 70 Demarest Dr., Wayne, NJ 07470; 800–222–1068. *Furnishings from Greenbaum Interiors unless otherwise listed.* **Channel armchair** (small with roll back), 21 by 33 by 30½ in. high, $1,350 COM. **"Ceruse"** cherry-colored fabric on Channel chair, #6358 by Brunschwig & Fils, $62 per yd. **Harvest armchair,** 19 by 24 by 34¼ in. high, shown in antique green, $1,550; in wood finish, $1,295. **Matching Harvest side chair,** green, $1,350; wood finish, $1,050. **"Charleston Garden"** printed beige-ground linen on Harvest armchair, #5083-11, by Rose Cumming, $63 per yd. **Camel-back love seat,** 75 by 31 by 34½ in. high, $2,450 COM. **"Scala Metisse"** fabric on love seat, #6918.01, by Brunschwig & Fils, $39 per yd. **Pine hanging shelf,** 64 by 6½ by 54 in. high, $2,350. Porcelain in shelf, incomplete set of antique Spode "Landscape," $6,500 from Greenbaum Collection. **Painted shield-back chairs** around round table, 17 by 19 by 37 in. high; **painted, armchair** (not shown), $1,350, in wood, $1,150; **painted side chair** (around dining table), $1,185, in wood, $985. **"Charlus Woven Check"** fabric on shield-back chairs, #6349 by Brunschwig & Fils $70 per yd. **Mahogany Chippendale table** with hand-carved tripod base, 48 by 29 in. high, $3,200; also available as tilt top, $3,900. **High-back upholstered armchair,** 29½ by 00 by 38 in. high, $1,650. **"Ceruse"** cherry-colored fabric on high-back armchair, #6358, by Brunschwig & Fils, $62 per yd. **Antique glass candle sconces with glass shades,** c. 1860, $2,400 per pr.—Nancy Brous Antiques (T), 979 Third Ave., New York 10022; 212–752–9898. **Antique writing table,** $1,450; **convex eagle mirror,** $1,815. **"Bendels Fancy" wallpaper,** in Green/Green, #W1901-4, by Rose Cumming, $30 per roll. **"The Bronze Branch Table"** in front of love seat, #409, 22 by 10 by 21 in. high, $3,300—Carole Gratale, Inc. (T), 979 Third Ave., New York 10022. **Bessarabian rug,** 8 by 10 ft.—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. All needlepoint pillows and all porcelain accessories available at Greenbaum.

●*Pages 82 and 83:* **Regency bed,** #2423-05, queen-size bed by Baker Furniture Inc., $1,350. **Paper filigree** above bed, c. 1800, $7,500; **antique French bench** by dresser, $2,400—Florian Papp Gallery (R,T), 962 Madison Ave., New York 10021; 212–288–6770. **"Floral Spray"** wallpaper, off-white #W2009-2, by Rose Cumming, $78 per roll. **"Floral Spray"** off-white fabric, #1510-1, by Rose Cumming, $69 per yd. **Antique wicker armchair,** c. 1870, $1,450; **antique hand-painted lamp** on quilt-covered table, $1,250; **antique bench** at foot of bed, $1,250; all, the Greenbaum Collection. **Bed linens, antique pillow on bed**—Kalkin & Co. (R), The Fashion Center, Rte. 17 at Ridgewood Ave., Paramus, NJ 07652; 201–670–8068.

AT HOME IN THE GARDEN

●*Pages 84 and 85:* All sets designed and painted by Frank Lincoln Viner, 914–268–3801. *Left:* **Wheelbarrow,** $450; **antique English watering can** with copper spout, $150; **woven-aluminum basket,** $60—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Hexagonal market umbrella,** #9001, solid fir pole, brass hardware, natural canvas, $952—Tropitone Furniture Co. (M), PO Box 3197, Sarasota, FL 34230; 813–355–2715. **Lutyen companion chair,** #1870, teak, 27 by 17½ by 35 in. high, $675—Smith & Hawken (M), 25 Corte Madera, Mill Valley, CA 94941; 415–383–2000. **Border fork and spade**, $36.50—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Day chaise,** #9020, white, with cushion, $1,358—LLoyd Flanders Industries Inc. (M), PO Box 550, Menominee, MI 49858; 906–863–4491. **Fabric on throw pillow,** "Rousseau Winter," 100 percent cotton, 54 in. wide, Scotchgard® finish, $19.95 per yd.—Fabriyaz (T), 41 Madison Ave., New York 10010, customer service: 212–686–3311, ext. 234. **Handmade birdhouse,** with mounting hardware, $275—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. *Right:* **Topiaries**—Renny, Design for Entertaining (R), 159 E. 64 St., New York 10021; 212–288–7000. **Fountain,** #49, lion's-head fountain, old iron, 29¼ in. high, 18 in. wide, projects 12 in. from wall, $457—Moultrie Manufacturing Co. (M, MO), PO Box 1179, Moultrie, GA 31776. **"Secret Garden" bench,** #4114, $765 plus shpg.—Smith & Hawken (MO), 25 Corte Madera, Mill Valley, CA 94941; 415–383–2000. **Ionic-column table,** hand-cut fossilized stone, #T0152, $2,375—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101; 718–482–7676. **Weathered wood birdhouse,** various colors and finishes available, $85—Umbrello/Portico (R), 379 W. Broadway, New York 10012; 212–941–7800. **Victoria wire bench,** #602, reproduction from a piece in the Smithsonian Collection, dark green or white, $500—Garden Source (R), 200 Bennett St. NW, Atlanta, GA 30309; 404–351–6446.

●*Pages 86 and 87: Left:* **English Gothic-style bench,** white-painted aluminum, 48 in. long, $930—Lexington Gardens (R), 1008 Lexington Ave., New York 10021. **Folding table,** #769, 30 by 29 in. high, $98, $186 for two; **folding chair,** #770, 17 by 16½ by 37 in. high, $89, $168 for two—Winterthur (R), 100 Enterprise Pl., Dove, DE 19901; 800–767–0500. **Miniature antique hickory settee and table,** $550—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. White metal Goth-

(Continued on page 142)

PRODUCT INFORMATION

Continued from page 141

ic-style armchair, $395; double size, $665; triple size, $895—Irving & Jones, (R), Fine Garden Furnishings, Village Center, Colebrook, CT 06021; 203–379–9219. **Wrought-iron slat chair,** oxidized-rust finish, #T0387, $450—The Phillips Collection (M), 25-11 Hunters Point Ave., Long Island City, NY 11101; 718–482–7676. **Herb-gathering basket,** #W581, $42—Shaker Workshops (M), PO Box 1028, Concord, MA 01742; 617–646–8985. *Right:* **Fern-leaf armchair,** #1290-2000, Black Jade, from the Smithsonian Collection with cushion #1920-2001, $848—Brown Jordan Co. (M), 1919 Malcolm Ave., Newport, AK 72112; 501–523–4546. **Slat-backed Pyghtle bench,** mahogany, painted Smithsonian green, $1,200; **child's metal bench,** 24½ by 14¼ by 21½ in. high, $300—Garden Source (R), 200 Bennett St. NW, Atlanta, GA 30309. **Pedestal sundial,** #823, $120—Winterthur. **Antique English watering can** with copper spout, $150—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Antique rake**—Bob Pryor Antiques (R), 1023 Lexington Ave., New York 10021; 212–861–1601. **Basket**—Shaker Workshops.

A DECORATOR'S LONDON

●*Pages 88 through 91:* **ANTIQUES:** ***Pimlico Road:*** **John Allsopp Antiques,** 26 Pimlico Rd., London SW1, 730-9347; general furniture, mirrors, lamps. **Bennison,** 91 Pimlico Rd., London SW1, 730-3370; grand-scale furnishings. **Westenholz Antiques,** 68 Pimlico Rd., London SW1, 730-2151; big-scale furniture, also good for mirrors. **Ross Hamilton Ltd.,** 73 and 95 Pimlico Rd., London SW1, 730-3015; unusual furniture, especially 18th and 19th-c. European. **Trove,** 71 Pimlico Rd. London SW1, 730-6514; unusual European furniture and objects. **Lane Fine Arts, Ltd.,** 496 Pimlico Rd., London SW1, 730-7374; English paintings of dogs, and portraits. **Andre de Cacqueray,** 227 Ebury St., London SW1; French furniture, painted and unusual. **Christopher Hodsell,** 50 Pimlico Rd., London SW1, 730-9835; unusual large grand furniture and objects. **Watts & Christensen,** 54 Cambridge St., London SW1, 834-3554; European decorative furniture. ***Fulham Road:*** **O.F. Wilson, Ltd.,** Queens Elm Parade, Old Church Street (corner of Fulham Road), London SW3, 352-9554; mainly French painted furniture and lanterns, objects and decorative panels and screens. **Charles Saunders Antiques,** 255 Fulham Rd., London SW3, 351-5242; European decorative furniture. **Robert Dickson Antiques, Ltd.,** 263 Fulham Rd., London SW3, 351-0330; European decorative furniture. **Michael Lipitch,** 98 Fulham Rd., London SW3, 589-7327; European decorative furniture. **A. and M. Ossowski,** 83 Pimlico Rd., London SW1, 730-3256; mirrors and gilt furniture. **McWhirter,** 22 Park Walk, London SW10 351-5399; European decorative antiques, furniture, cushions and objects. ***Kings Road:*** **Charles Beresford Clark,** 558 Kings Rd., London SW6, decorative furniture, objects, pictures, china and painted furniture. **Guinevere Antiques Ltd.,** 574-580 Kings Rd., London SW6, 736-2917; decorative furniture, objects, shawls, old linen, silver and glass, pictures, china and painted furniture. **Charles Edwards,** 582 Kings Rd., London SW6, 736-8490; decorative furniture, pictures and china. **Shield and Allen Ltd.,** 584 and 586 Kings Rd., London SW6, 736-7145; decorative furniture, objects, pictures and china. **George Sherlock,** 588 Kings Rd., London SW6, 736-3955; decorative objects, pictures, china and painted furniture. **CARPETS: C. John,** 76 S. Audley St., London SW1, 493-5288; fine antique rugs and carpets. **Vigo,** 6A Vigo St., London SW1, 439-6971; fine antique rugs, carpets and modern needlepoint rugs. **Kennedy Carpets,** 9A Vigo St., London SW1, 437-1201; fine antique rugs and carpets. **S. Franses Ltd.,** 82 Jermyn St., London SW1, 235-1888; antique rugs and carpets. **The Rug Shop,** 1 Elystan St., London SW3, 584-8724. **Valerie Wade,** 108 Fulham Rd., London SW3, 225-1414; modern rugs. **CHIMNEY PIECES AND FENDERS: Poulters,** 279 Fulham Rd., London SW10; 352-7268; grates and surrounds. **T. Crowther & Son, Ltd.,** 282 North End Rd., London SW6, 385-1375; period surrounds and garden objects. **Thornhill Galleries Ltd.,** 76 New Kings Rd., London SW6, 736-5830; period surrounds and grates, etc. **J. Crotty & Son Ltd.,** 74 New Kings Rd., London SW6, 731-4209; period surrounds andgrates, etc. ***CHANDELIERS:*** **David Paton,** 10 Strathearn Place, London SW2, 723-0967; antique chandeliers and wall lights. **Mrs. M.E. Crick Ltd.,** 166 Kensington Church St., London W8; 229-1338. **Denton Antiques,** 158 Kensington Church St., London W8, 229-5866. **Hooper & Purchase,** 303 Kings Rd., London SW3, 351-3985; antique chandeliers wall lights, dining-room furniture. **CUSHIONS: Heraz,** 25 Motcomb St., London SW1, 245-9497; needlework and embroideries. **DECORATIVE ACCESSORIES AND CHINA: Jilly Kelly,** London SW1, 235-1059; by appointment only. **Monro Heywood Ltd.,** 336 Kings Rd., London SW3, 351-1477; porcelain, pictures, glass, accessories. **Ning Ltd.,** 58 Cambridge St., London SW1, 834-3292. **Stephen Long,** 348 Fulham Rd., London SW10, 352-8226. **Eila Grahame,** 97C Kensington Church St., London W8, 727-4132. **Guy Dennler Antiques,** 57 Egerton Gardens, London SW3, 581-0430; open by appointment. **Graham & Oxley,** 101 Kensington Church St., London W8, 229-1850. **The Dining Room Shop,** 62 White Hart Lane, London SW13, 878-1020. **Colefax & Fowler,** 110 Fulham Rd., London SW3, 244-7427. Colefax & Fowler maintains three retail shops in London, one at their headquarters at 39 Brook St., London W1. **Mrs. Monro,** 16 Montpelier St., London SW7, 589-5052. **WEST END FURNITURE SHOPS FOR GRAND FURNITURE: Mallett & Son (Antiques) Ltd.,** 40 New Bond St., London W1, 499-7411. **Mallet & Son Antiques Ltd. at Bourdon House,** 2 Davies St., London W1, 629-2444. **Partridge (Fine Arts) Ltd.,** 144-146 New Bond St., London W1, 629-0834. **Kenneth Neame, Ltd.,** 25 Brook St., London W1, 629-0445; furniture, pictures, needlework, mirrors, objects, mainly late 18th c. and early 19th c. **OTHERS: Keith Skeel Antique Warehouse,** 98 Islington High St., London N1, 226-7012. **Rodney Brook Antiques,** 27A Elsynge Rd., London SW18, 870-7055; by appointment only. **Rye Tiles,** 12 Connaught St., London SW2, 723-7278; specially designed tiles, hand-painted. **Max Pike's Bathroom Shop,** Unit 5, 4 Eccleston St., London SW1, 730-7216; modern antique-style baths. **C.P. Hart,** Arch 213, Newham Terrace, Hercules Road, London SE1, 928-5866; modern antique-style baths. **Lucy Campbell,** 80 Holland Park Ave., London W11, 229-4252; prints. **O'Shea Gallery,** 89 Lower Sloane St. ABA, London SW1, 730-0081; prints. **Anthony Mould Ltd.,** 173 New Bond St., London W1, 491-4627; decorative paintings.

THE SHOW OF SHOWS

●*Pages 92 through 95:* **Dates of the Chelsea Flower Show:** May 22–23; private view days. May 24–25. Public days. **Membership to the Royal Horticultural Society** is £23 ($41), per person, which will allow purchase of two full-day private view tickets or four half-day private view tickets. Full-day tickets are £10 (about $18) per person. Half-day tickets (after 3:00 pm) are £7 (about $12.50) per person. For membership and private view tickets, send check in pounds sterling to: Royal Horticultural Society, Vincent Square, London SW1P 2PE, England. Phone: 011–44–1–834–4333. Fax: 011–44–1–630–6060. If sending a dollar check, be sure to obtain the current exchange rate. For rates, phone: 212–720–6131. **Tickets for two public days:** May 24, full day (8 to 8), £15 (about $27); half-day, (after 4), £7 (about $12.50); May 25, full-day (8 to 5), £12 (about $21.50). Mail checks to: Chelsea Flower Show Box Office, PO Box 1426, London W6 OLQ, England. Tickets requested by phone will be mailed to an address in Britain during the month of April. To order by credit card, call 011–44–748–1414. **The Chelsea Flower Show Charity Gala Preview:** May 21–1990. Individual tickets are £100 (about $177) which includes two-hour champagne-and-canape reception, 7 to 9 pm. Royal Horticultural Society Members may obtain one ticket at £90 (about $160) on quotation of their membership number. Checks should be made out to: "Help the Aged—Chelsea Gala Preview"; mail to Fiona Mentzel, Special Events Department, Help the Aged, St. James Walk, London EC 1 R OBE, England. Phone: 011–44–1–253–0253. **Permit for importing plants to the U.S.**—Permit Unit, United States Department of Agriculture (U.S.D.A.), Federal Building, Room #632, 6505 Belcrest, Hyattsville, MD 20782; 301–436–8645. **David Austin's roses**—David Austin Roses and Hardy Plants, Bowling Green Ln., Albrighton, Wolverhampton WV7 3HB, England, 011–44–90–722–3931; catalog $5. Available in the U.S. through Wayside Gardens, 1 Garden Ln., Hodges, SC 2965-0001; 800–845–1124; free catalog available. **Peter Beales's roses**—Peter Beales Roses, London Rd., Attleboro, Norfolk NR17 1AY, England; 011–44–09–534–54707; catalog available. **Gothic-shaped vine-training structure** by Agriframes—Agriframes Ltd., Charleswoods Rd., E. Grinstead, Sussex RH19 2HG, England; 011–44–342–328644. **U.S. Source:** New England Garden Ornaments, 38 E. Brookfield Rd., N. Brookfield, MA 01535; 508–867–4474. **Source for auricula in the U.S.**—Bailey's, PO Box 654, Edmonds, WA 98020; write for free catalog. **U.S. source for old roses**—Yesterday's Rose, 572 Las Colindas Rd., San Rafael, CA 94903; 415–472–2119; Roses of Yesterday and Today, Inc., 802 Brown's Valley Rd., Watsonville, CA 95076; 408–724–2755; catalog, $3 (first-class mail, $4).

ENTERTAINING PLUS

●*Page 99: Party-planning expert:* Ann Stuart Hamilton, 20 W. 22 St., New York 10010; 212–924–8695. **Pickle beechwood chairs with caned seats,** $350 ea.—Macy's Corner Shop Antiques Galleries (R), 151 W. 34 St., New York 10001. **French white cotton damask tablecloth,** $325—Cherchez (R), 862 Lexington Ave., New York 10021. **"Classic Rose" pitcher,** $60; **wire basket,** $60; **piqué napkins,** $12 ea.—Wolfman-Gold & Good Company, 116 Greene St., New York 10012. **"Plough" charger plates,** $67 ea.—Bloomingdale's (R), 1000 Third Ave., New York 10022. **French white octagonal buffet**



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plates, $40 ea.; **"Julia" white-rimmed soup bowls,** $15 ea.; **"Vieux Paris" silver plate,** $85 per 5-pc. setting; **"French Scof"** white place setting, $65 per 5-pc. setting—Wolfman-Gold & Good Company. **"Tillivuyt" eggcups,** $5 ea.—Dean & Deluca (R), 560 Broadway, New York 10012. **"Beehouse" shaker,** $8.95 ea.; **juice glasses,** $1.19 ea.; **old-fashioned glasses,** $2.50 ea.; **shot glasses,** 75 cents ea.; **mini salt and pepper shakers,** $2.50 per pr.—Conran's Habitat (R), 160 E. 54 St., New York 10022.

SWEET NOTHINGS

●*Page 101:* **"Compote" dinner plates** by Limoges, designed by Bill Goldsmith, set of six, $285—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012.

●*Pages 102 and 103:* **Celadon majolica dinner plates,** set of four, $92—Haldon Group, PO Box 165306, Irving, TX 75016.

●*Pages 104 and 105:* **White-and-gold footed compote,** $70—Royal Worcester, 41 Madison Ave., Suite 6A, New York 10010. **"Victoria" dinner plates** by Limoges, designed by Bill Goldsmith, set of six, $32; **pink hydrangea white cotton napkin,** $12 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012. **Chestnut-leaf dessert coupe,** $55—Mottahedeh (T), 225 Fifth Ave., New York 10010.

REMODELING FOR A FAMILY

●*Page 121: Architect:* Frank Adams, of Stahl Associates Architects, Inc., 44 School St., Boston, MA 02108. *Landscape architect:* Sara R. Aibel, 115 Fayette St., Watertown, MA 02172. *Interior designer:* Jean Haley Hogan, Nashawtuc Associates, 275 Nashawtuc Rd., Concord, MA 01742. *General Contractor:* Nashawtuc Associates. *Builder:* Jeffrey Adams, 142 Farmers Cliff Rd., Concord, MA 01742. Size of house: 7,500 sq. ft. Size of lot: 2.7 acres. Structure: wood frame. Exterior building materials: clapboard. Roof material: cedar-shake shingle. Stipple glaze on family- and breakfast-room walls by decorative painter Gerard Wiggins, 27 Rose St., Somerville, MA 02143. *Painter/wallpaper hanger:* Edward J. Fallon Painting and Wallpapering, 1020 Concord St., Framingham, MA 01701. **Paints:** Benjamin Moore & Co. (M), 51 Chestnut Ridge Rd., Montvale, NJ 07645-1862. **Windows:** Brosco, Brockway, Smith Co. (M), 203 Read St., Portland, ME 04103. French doors custom-made by Jeffrey Adams, 142 Farmers Cliff Rd., Concord, MA 01742. Hardware: Baldwin Hardware Corp.(M), PO Box 82, Reading, PA 19603.

●*Page 124:* **Pine table,** 19th c.—Consignment Galleries (R), 32 Waltham St., Lexington, MA 02173. **Chairs,** #255, available assembled and finished or as a kit—Cohasset Colonials (MO), 150 EX Ship St., Cohasset, MA 02025; catalogs, $3. **"Tree of Life" wall fountain,** #557—Florentine Craftsmen Inc. (R,T), 46-24 28 St., Long Island City, NY 11101

●*Page 127:* Fireplace built by Jeffrey Adams, 142 Farmers Cliff Rd., Concord, MA 01742. **Cupboard**—Encores Antiques (R), 174 Great Rd., Acton, MA 01720. Kitchen cabinets designed by Jean Haley Hogan, built by Kochman Woodworking Cabinetmakers, 471 Page St., Stoughton, MA 02072. **Bowls**—Cooley's Marco Polo (R), 9 Walden St., Concord, MA 01742.

●*Page 129:* **"The Charleston Rice Bed,"** #CC-43, king size—The Thomas Elfe Workshop (R), 54 Queen St., Charleston, SC 29401. **Pink mohair throw**--Country Curtains (R), Main Street, Stockbridge, MA 01262. **Country Federal fireplace**—Skinner Inc., Auctioneers & Appraisers of Fine Art and Antiques, 357 Main St., Bolton, MA 01740. **"Bench Beautiful,"** #815—Madison Square (M), Box 65, Hanover, PA 17331. **"Rosebank,"** #789000, white-and-red print on chaise longue, dust ruffle, curtains—Lee Jofa Inc. (T), 979 Third Ave., New York 10022. **Cording**—Clarence House (T), 979 Third Ave., New York 10022. **Carpet**—Stark Carpet Corp. (T), 979 Third Ave., New York 10022. **Strié wallpaper** in bedroom and dressing room, #15501—Cowtan & Tout (T), 979 Third Ave., New York 10022. **Love seat,** #712—Heirloom Furniture Inc. (M), 500 Old Thomasville Rd., High Point, NC 27261. **Rosebank,** #789000, white-and-red print on love seat—Lee Jofa Inc. (T), 979 Third Ave., New York 10022. **Cording**—Clarence House (T), 979 Third Ave., New York 10022. **Brass curtain tiebacks**—Period Furniture Hardware Co. Inc. (R,T), 123 Charles St., Boston, MA 02114;

ENGLAND IN BLOOM

Continued from page 52

RECOMMENDED READING

Although the gardens described here are open to the public every day from April through October, it is always wise to call ahead for opening and closing times. For phone numbers and addresses, check *Historic Houses, Castles & Gardens in Great Britain and Ireland* ($13.25), which lists National Trust properties, and the National Gardens Scheme's *Gardens Open to the Public* ($15.45), which is updated each year. These books can be ordered from the British Travel Bookshop Ltd., 40 W. 57 St., 3rd Fl., New York, NY 10019; 212–765–0898. Another helpful book, *The Ordnance Survey Guide to Gardens in Britain,* is out of print, but you might look for it at your local library or horticultural society.

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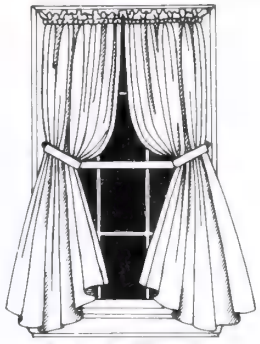
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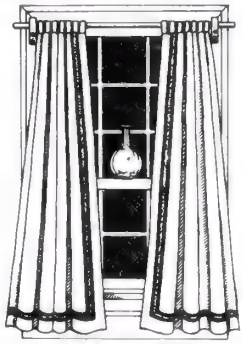
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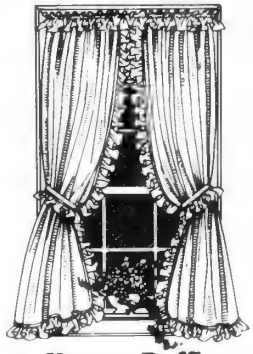
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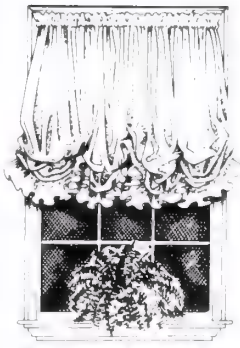
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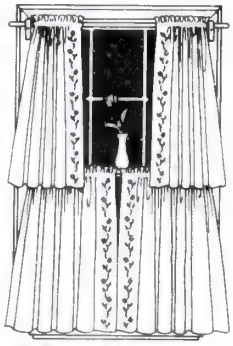
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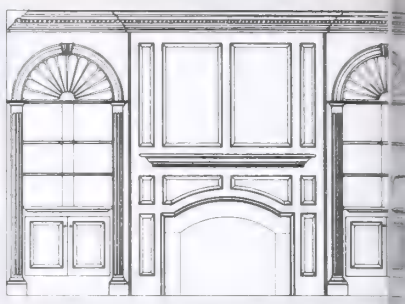
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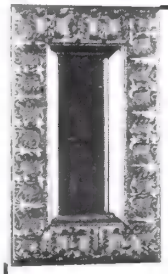
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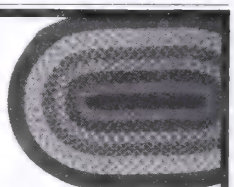
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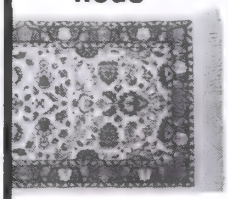




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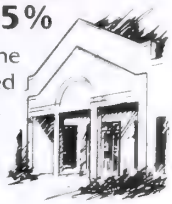
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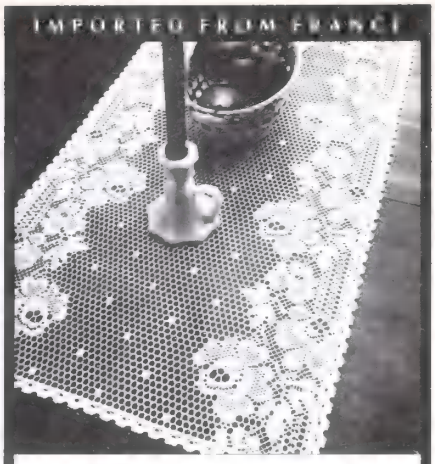
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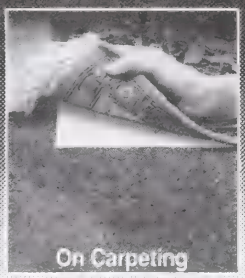
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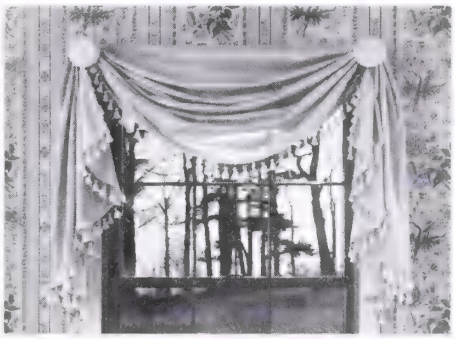
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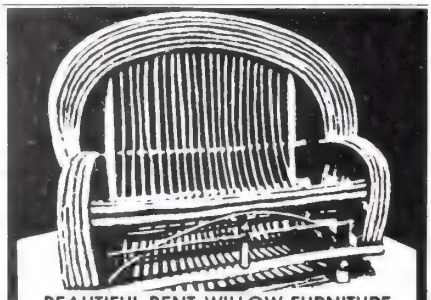
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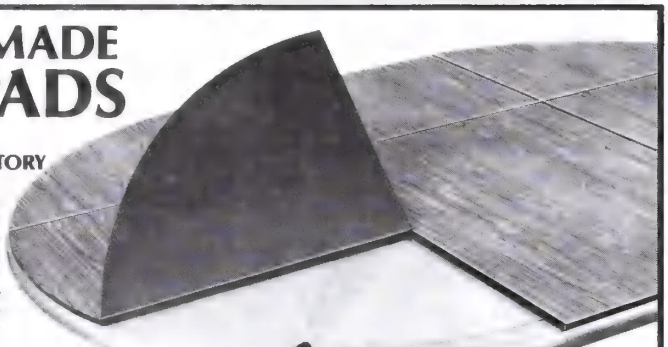
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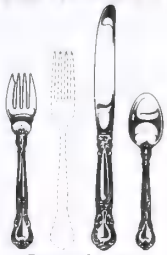


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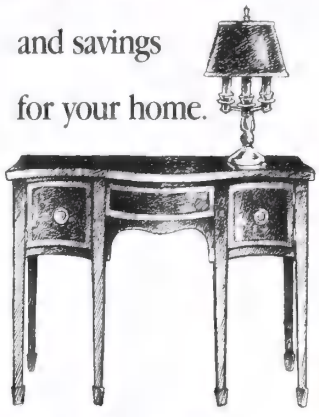
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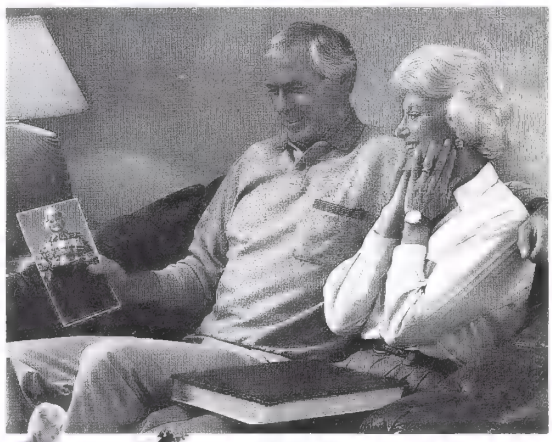
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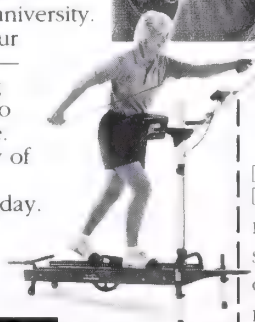
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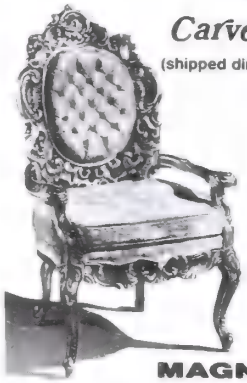
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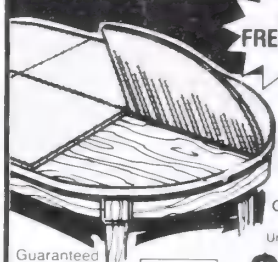


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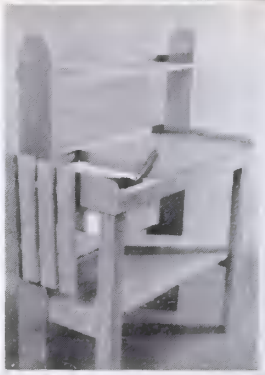
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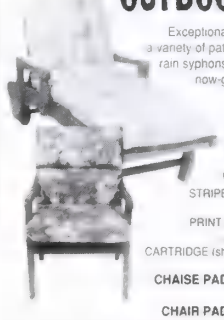


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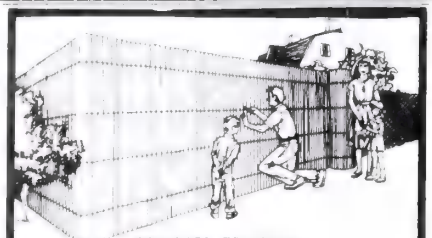
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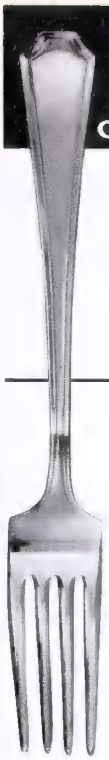


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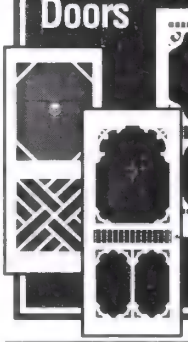
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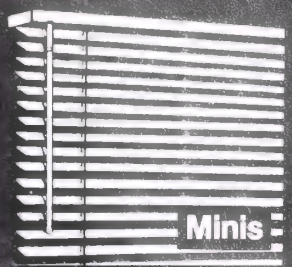
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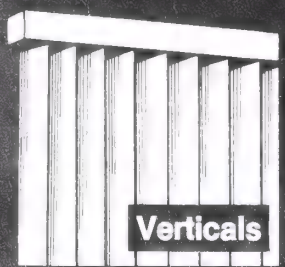
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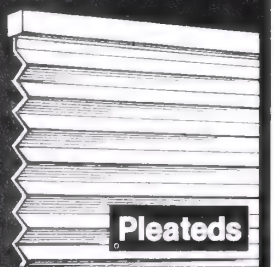
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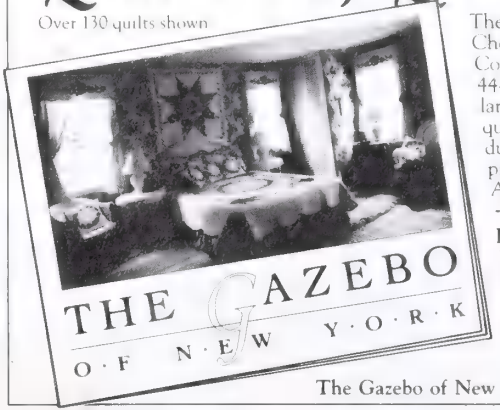
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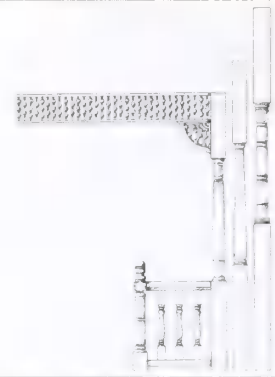
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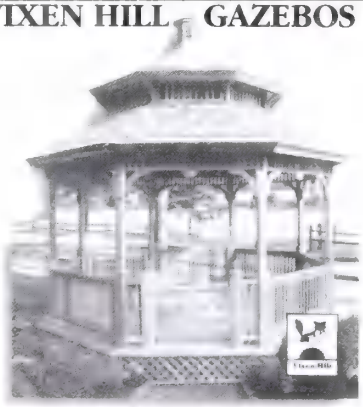
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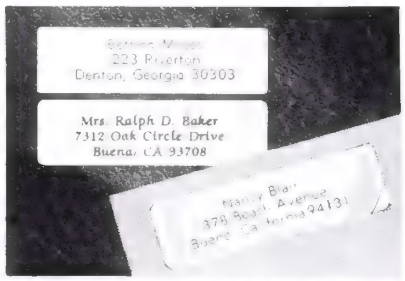
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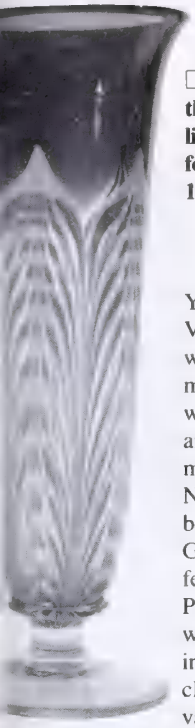
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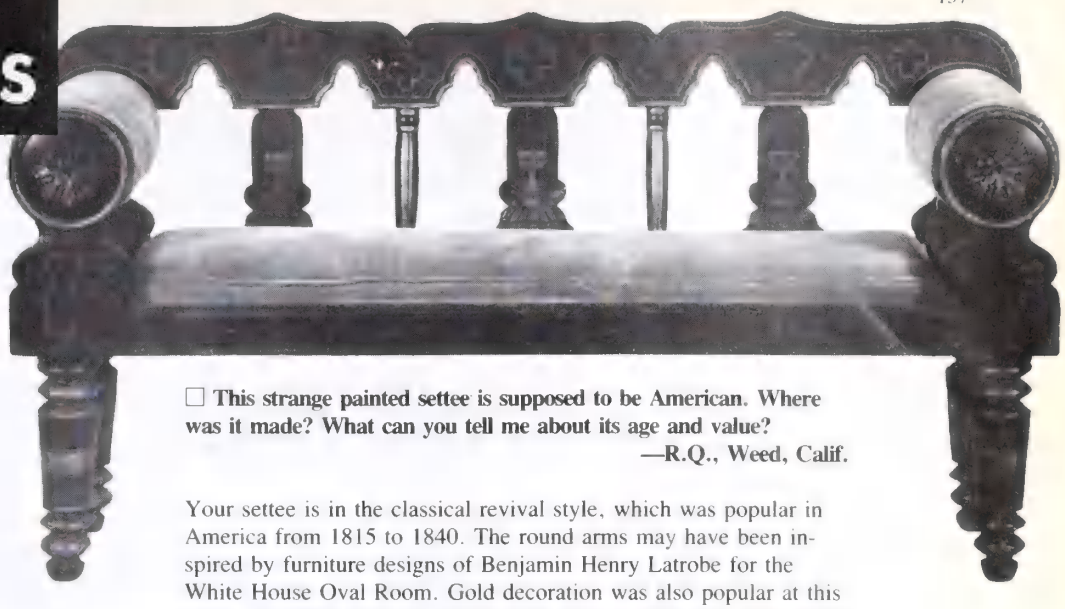
YOUR COLLECTIBLES

By RALPH and TERRY KOVEL



☐ **My glass vase is red at the top, with white feather-like lines. It was purchased for my grandparents about 1925. Can you identify it?**
—E.V.S., Louisville, Ky.

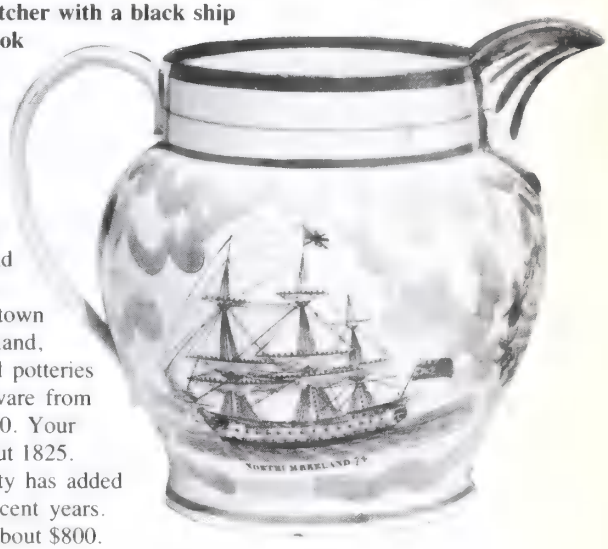
Your vase was made by Victor Durand, Jr., who was born in France. He moved to the United States with his family in 1884, and with his father began making glass in Vineland, N.J. In 1924 the company began making art glass. Glass with the white feather design, in the Peacock or Feather pattern, was popular. Durand died in 1931 and the company closed soon after. Your vase is worth $750.



☐ **This strange painted settee is supposed to be American. Where was it made? What can you tell me about its age and value?**
—R.Q., Weed, Calif.

Your settee is in the classical revival style, which was popular in America from 1815 to 1840. The round arms may have been inspired by furniture designs of Benjamin Henry Latrobe for the White House Oval Room. Gold decoration was also popular at this time. The heave legs and cutout back seem to indicate a New York maker. Collectors would call this a country piece. it is very unusual and could be worth about $4,500.

☐ **This pink-luster–decorated china pitcher with a black ship and a poem under the spout has the look of folk art. The ship is labeled "Northumberland, 74." When was it made? —H.W., Yorktown, Va.**



Collectors call pink-luster–decorated pieces like yours "Sunderland luster," after an industrial coastal town in northeast England, where many small potteries made pink lusterware from about 1820 to 1850. Your jug was made about 1825. The folk-art quality has added to the value in recent years. The jug is worth about $800.



☐ **My cherry table has two drop leaves, a drawer and carved legs. It is 28 inches high. What is it worth?**
—L.B., Valrico, Fl.

Drop-leaf or Pembroke tables of the 1825–35 period were made with variations in design that add to the value. The carved legs and shaped corners on the drop leaf are signs of a good cabinetmaker. Tables like yours were made in New England from many kinds of wood. Pembroke tables have been widely copied. An original 1825 table is worth $3,000; a 1920s copy, about $750.

☐ **My glass oil lamp is caramel-colored, with a raised decoration of flowers and small beads. What can you tell me about it?**
—T.S., Youngstown, Ohio



You own a piece of chocolate glass, sometimes mistakenly called caramel slag. Most of it was made at the Indiana Tumbler and Goblet Company of Greentown, Ind., from 1900 to 1903. Although a full line of dinnerware and novelty pieces was made by the firm, only oil lamps were made in your Wild Rose and Festoon pattern. The lamp offered in ads in 1902 was called Sultan. Most chocolate glass is popular with collectors, and prices are high. Your lamp is worth $700. ■



ROLE MODEL

By ELAINE GREENE

THE COURAGE TO BE COZY

We have Sister Parish to thank for making traditional decorating personal and comfortable

She calls herself Mrs. Henry Parish II in the proper, well-bred manner to which she was born, but the design world and its followers know her best by her childhood nickname, Sister. By any name, she is usually labeled the "first lady" of American decorating. This tribute does not go far enough by half; she is actually, when you think about it, the first *person* of American decorating. Sister Parish's influence on interior design in the past quarter century outstrips that of any man, in a field in which most of the leading lights are men.

Before her work became known through wide publication and her generous training of young designers, Americans lived in stiff traditional rooms or stiff chrome-and-glass ones. It took Sister Parish to show us that traditional rooms need not be pretentious, that all rooms can be fresh, feminine, young, romantic and, above all, comfortable. Her onetime apprentice Mark Hampton says, "Mrs. Parish subliminally injects a cozy, cottagey spirit into even the richest room for a totally inviting space you never want to leave."

Mrs. Parish's firm, Parish-Hadley, does urbane work for people with names like Mellon, Getty and Astor, and her showhouse rooms (a famous example, below right) allow the public to experience her style intimately. The foundation of these rooms is the classic Anglo-American aristocratic style but with the Parish twist that makes them relaxed and welcoming. Yes, she uses fine English and French antiques, but they do not intimidate her. As the large picture shows, Mrs. Parish takes a precious old needlepoint rug and—under a crystal chandelier—blithely combines it with loose slipcovers in an inexpensive cotton stripe. Assurance in mixing the rough with the fine is to some admirers her greatest gift.

Sister Parish also decorates in a frankly farmhouse mode, most notably in her own place, once her grandfather's, in Dark Harbor, Maine. The publication of the Dark Harbor rooms in 1967 (two details at right) launched a country style that is still our national favorite.

In Maine, Sister Parish sleeps in the same bed in which she was born. If you had to place an American socially from a single clue, that bed, that symbol of continuity, might suffice. It explains her feeling for tradition, but not her great and unique creativity, nor the eternal youthfulness of a woman who began to work in the 1930s. These matters are always a mystery. ■





Some of Sister Parish's signature details in her Maine farmhouse (above, left and right) are checkered cotton, spatterware, a birdcage, dog paintings, handcrafts, baskets. Below: In a grand showhouse room, Mrs. Parish boldly introduced a simple cotton stripe—in quantity. Other favorites are quilts, afghans, needlepoint, flower prints, painted furniture.



PORTRAIT, EDGAR de EVIA; SHOWHOUSE ROOM, BILL HELMS

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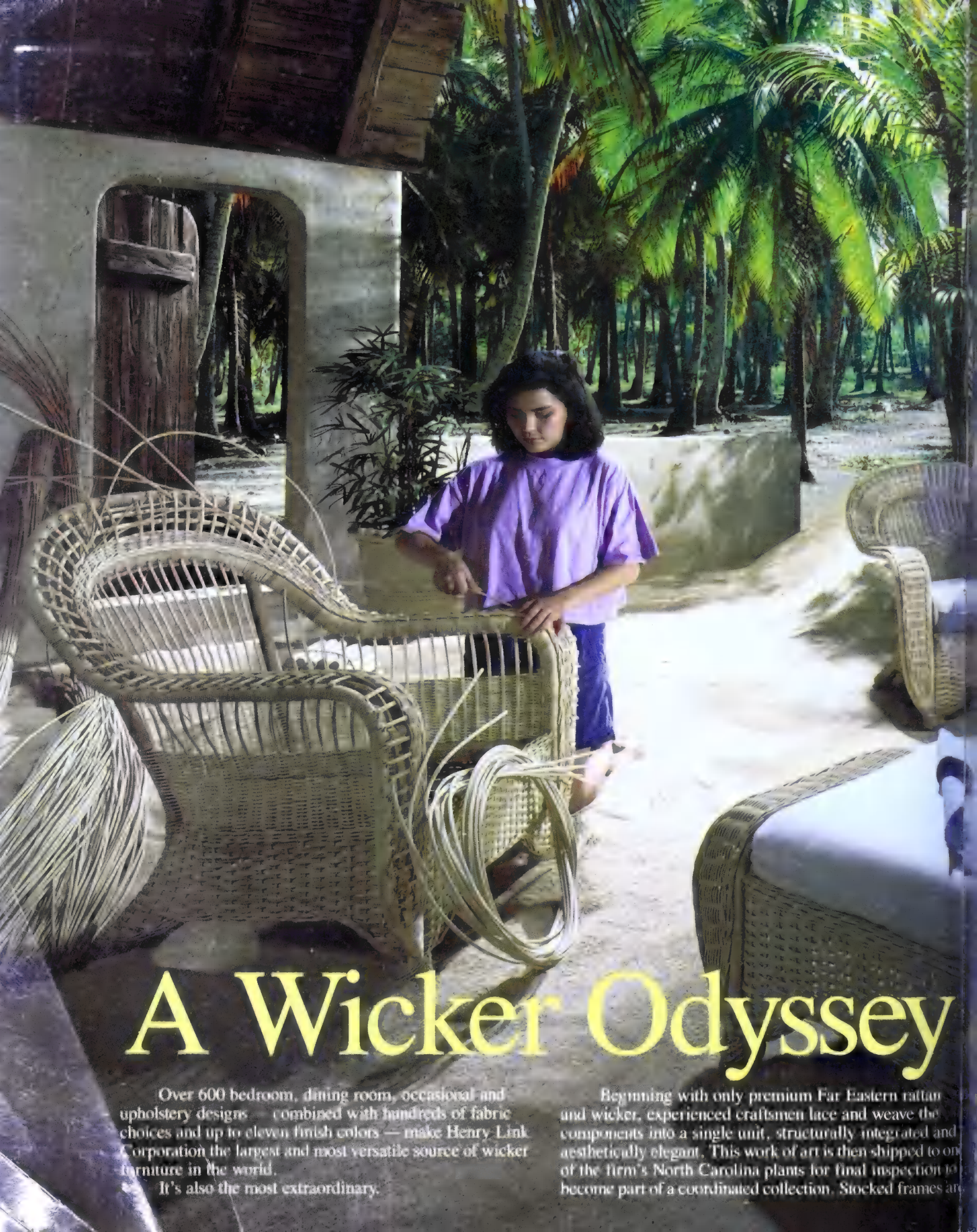
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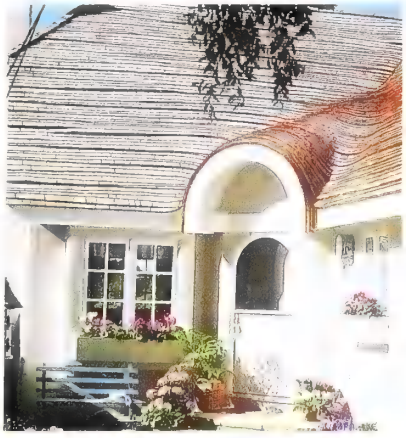


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HOUSE BEAUTIFUL



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To copy our do-it-yourself, instantly mellow checkerboard chairs, see easy instructions, page 98. Unfinished chairs, Palecek. Planter, squirrel, green dish, John Rosselli Int'l. Photo, Jeff McNamara.



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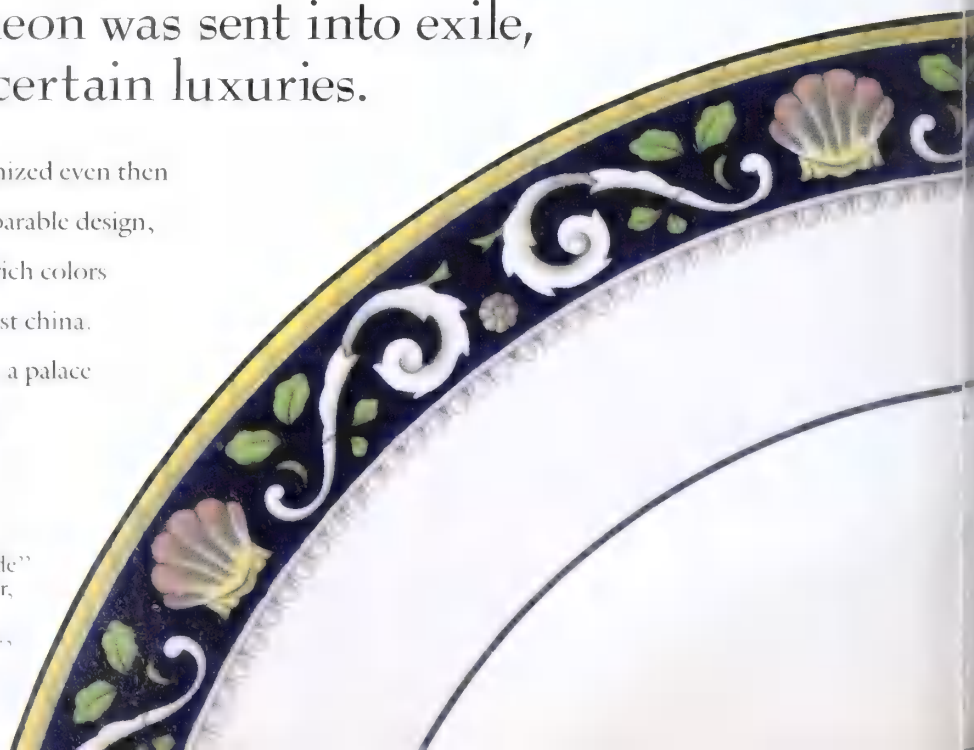
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THINKING ALOUD

PERIODICALLY WE GET CARRIED AWAY WITH THE TREASURE HUNT AND FILL A WHOLE ISSUE (LIKE THIS ONE) WITH A RAINBOW OF DECORATOR ROOMS THAT WERE CREATED WITH RETAIL FURNISHINGS—ALL IN STORES RIGHT NOW



© ARNOLD NEWMAN

Who among us has not stood baffled before gleaming rows of cosmetics or ranks of new appliances and wondered how on earth one arrives at the right choice? Coping with plenitude, we have become savvy shoppers, readers of small print. We sift through quantity for quality and learn, sometimes by trial and error, what suits us. Yet the more there is to tempt, the less time we seem to have in our busy lives to do the sifting.

When it comes to decorating the houses we live in, we face a staggering abundance. For most of us, it's more nerve-racking to choose a new sofa than a new car. But the choices, I feel, have never been happier, or more responsive to what we really value, than at this moment. The home-furnishings field has had, we must admit, its dictatorial hours, its periods of uninspired formalism and hard-edged futurism. These days, however, manufacturers are sensitive to the fact that a home is not a store window or a stage design. They have caught the often nostalgic longing of readers like you and editors like us for a home that gladdens the heart—for a place of refuge and personal flavor. They have responded to your affection for the charm of country traditions, and they have reinterpreted stately 18th- and 19th-century styles with a light hand and an eye to comfort. The result, ironically, is a marketplace offering yet more and more alluring choices.

If you're like me, your home is a top priority. Yet at the same time—in fact, often in the same day—you need precious hours for family, work, some restorative solitude or play. How, then, do you find shopping shortcuts that will not sacrifice your own personal style? With such needs in mind, the editors of House Beautiful constantly comb the markets and carefully edit the collections to show you the best that's available in furniture, fabrics and accessories in stores across the country. But we don't stop there. Throughout our Great Design at Retail and Style Beat pages we tell you, through our unique Reader Advantage program, where to buy the items you see in the rooms we create. And not just someday, but now.

You simply call our 800 number or send in a coupon indicating the items that have captured your eye, and we will tell you which stores nearest your home have them. The response to this service has been constant, heart-warming and amazing. "It means," wrote one reader, "that if you really like something, you know right away whether you can afford it, and where you can go for it. It makes style more obtainable." Nothing is more gratifying to me as an editor than knowing you think of us as a helpful consultant, one that can lighten the soul-searching, shop-roaming job of achieving the look you want.

Periodically (this month for example), we get carried away with this treasure hunt and fill dozens of pages with a whole rainbow of decorator rooms created from easily obtained retail furnishings. Decorators, as you know, ordinarily work only with "closed-door" showrooms or custom designs. But we sent them to market—prowling through J.C. Penney retail catalogs, through Drexel Heritage store displays, to create rooms with true charm and personality. Mario Buatta, for example, concocted a bower of a bedroom, all done with his exuberant new sheets. To prove to yourself that it's not budget but taste that matters, see our story The Buatta Bedroom.

Invariably, our decorators confess that the challenge of opening your eyes has opened theirs. Partners Simone Feldman and Victoria Hagan (see Tradition Shapes Up) "were amazed to learn what beautiful things can be found at retail." Victoria feels that the trick in creating an individual look from retail sources is to plan ahead. "First you must have in mind the effect you want to achieve, and then go shopping. We knew, for example, the sort of shapes and the soft palette we were aiming for."

Too often, I think, we tend to put off achieving our dreams because they seem so far from reality. The way from here to there looks like an ascent of the Himalayas, and the ideal rooms we imagine begin to take on an eternally unfinished quality. The pages in this issue prove that you don't have to be privy to the closed-door sources that decorators use, or to have inherited a castleful of antiques in order to create a warm and winning room with your own imaginative spark. The special touch that you alone supply makes the difference between a mere setting for seating and a distinctive haven for friends and family.

What none of us can get from any retail store is the magic that makes the store-bought basics sing—using their chords to create our melodies. The pleasure we get from invention—tossing a hand-knit afghan here, or grouping our favorite fruit paintings there—has a way of communicating itself to everyone who enters the room, as if our smile were still hanging in the air.

However much fun we editors and decorators have in creating the rooms on these pages, the last thing we hope you will do is think of them as something to copy, like a blueprint or dress pattern. Instead, prowl through our pages with a selective eye, perhaps in company with your husband, who, if he's like mine, always seems to have other plans for a Saturday than wandering through furniture showrooms. Then give our Reader Advantage program a call and we'll tell you just where to find your choices. No one's dreams belong on hold. ■

JoAnn R. Barwick

JoAnn R. Barwick
Editor



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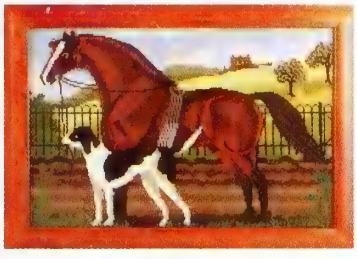
STYLE BEAT

Editors SALLY CLARK *and* DARA CAPONIGRO









Working in her studio in a converted church in northern Wales, Elizabeth Bradley creates needlework designs that have the authentic look of Victorian period stitchery. "Beasts of the Field" (above) is a group of four recent Bradley designs inspired by English naïve paintings. Sold as kits that include needles and wools in muted colors, the finished pieces measure 13 by 20 inches, $145 each. For information: 708–964–7444.



RICHARD HAGGERTY

Adapted from an antique porringer table, this 23-inch-high piece (above) is hand-painted in sunny summer colors, $899. Other finishes available, from $499. By Furniture Guild. For information and stores in your area: 404–479–4108.





MICHAEL DUNNE

BEYOND THE FRINGE

Londoner Wendy Cushing (above) designs stunning passementerie. Handmade by techniques that are centuries old, her braid, cord, tassels and fringes are notable for combining traditional artistry with a fresh modern palette. The Antique Damask group (right) is a stylish pairing of black and old gold. Those who cannot get to Cushing's London shop at 14 Ingestre Place can send a check for $3 for a brochure to Connections International, 6 Wingate Rd., Providence, RI 02906.

DAVID MASSEY





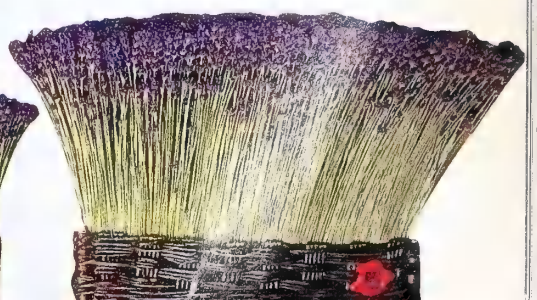
FOR MORE DETAILS, SEE PRODUCT INFORMATION

STRAW VOTE



The latest idea in dried flowers is the elegant packed bundle of dried wheat or lavender (below) created by Parisian flower designer Jule des Prés (left). Although the look has been copied on both sides of the Atlantic, she is said to be the originator. Her unique talent is displayed in her Paris shops: 46, rue du Roi de Sicile (011–33–1–48–04–79–49) and 19, rue du Cherche Midi (011–33–1–45–48–26–84). ►





QUICK SUMMER MAKEOVERS



For a vibrant stroke, use lightweight alternatives like a jewel-colored plaid cotton throw (left) to replace wool throws that are tucked away in storage. From ABC Carpet & Home, $160, 212–473–3000. The antique wicker settee, $2,200, is from Macy's Corner Shop, 212–560–4049.

Slipcovers (below) turn witty with metal stars. Pack of 20 stars, $3.98, M&J Trimming, 212–391–9072. "Panache" fabric, $26 per yd., Waverly, 212–213–7940. Chair, #CH2005, $179, Door Store, 212–772–1110.



Dispense with the tablecloth—paint on fanciful permanent napery instead. We asked artist Sara Nesbitt (201–792–3127) to paint this pine table (above) by Mastercraft (717–586–1811), then used real tablecloths to cover cushions for Palecek's rattan chairs, $148 each, 415–236–7730.





Just changing the pillows on a sofa can cast a summery glow upon a room. Madras pillow (right) with whimsical jute fringe comes in three sizes: 12 in. sq., $40; 16 in. sq., $50; 20 in. sq., $60. At Chelsea Passage, Barneys New York; for information call 212–929–9000.

As cooling as ice cream on a June day, these pastel cotton rugs (right) are a treat. They could replace wintery area rugs in a living room or be summery dress-ups on a porch. Various sizes, from $15, ABC Carpet & Home, 212–473–3000.

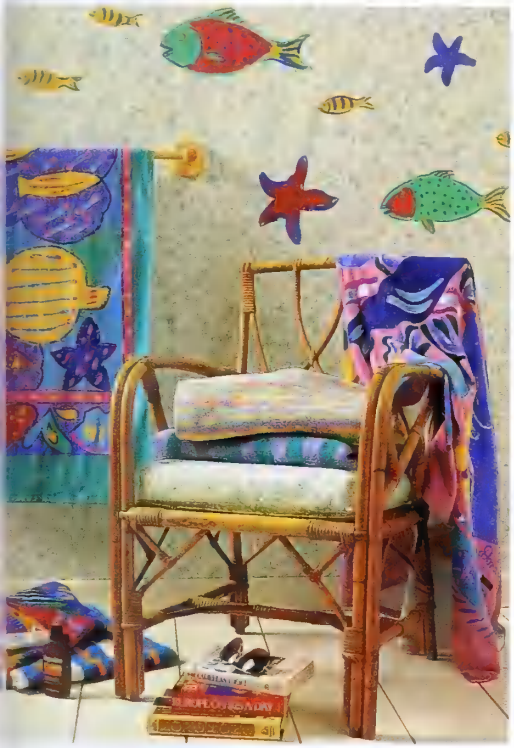


STYLE BEAT

EASY IDEAS TO BRING BRIGHT COLOR AND AN AIRY LOOK TO ANY ROOM



A white-on-white bedcover (right) is one of the prettiest looks for a summer bedroom. When you stow blankets and comforters for the season, replace them with a snowy coverlet like this classic Marseilles, $325, Cherchez, 212–737–8215.



Don't save beach towels just for the beach: They can inject a holiday look in the bath as well. Towel with fish motif (above), pink towel on chair and multicolor towel on floor are all by Sheridan, $25 each, 212–308–0120.

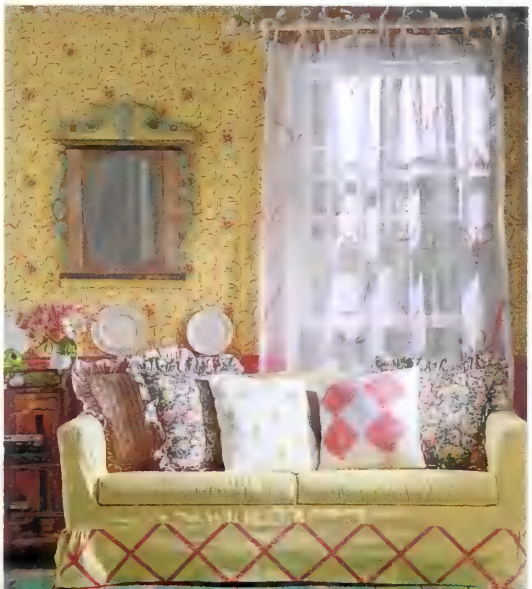
Editors ALLISON PERCIVAL *and* DANIELLE BARONI
Photographer JEFF McNAMARA

Quick slipcover: For a summer makeover that needs no sewing, tie on "Le Carré," a French invention (right) that is like an enormous scarf for furniture. Its loose style and amusing way of knotting give the most formal chair an insouciance that immediately relaxes a room. "Le Carré," 106 in. sq., $100, Palais Royal. Stores: 804–979–3911.





Instant season changer underfoot: Straw-colored dhurrie (left) looks as fresh as natural sisal but is softer on bare feet, $150. Conran's Habitat, 212–371–2225.



Fast brushwork created the diamond patterns on pillows and floor (left); painted squiggles on curtains echo wallpaper. "Primrose" wallpaper, $48 per roll, Designers Guild, through AMS, 203–625–0184. Sofa slipcover, "Pouf" cotton fabric by Waverly. ►

STYLE BEAT

SOHO, ONCE AN NYC SLUM, IS NOW AN EXCITING HOME-FURNISHINGS MARKETPLACE



At retail it is rare to find upholstery as sumptuous as the chairs and sofas sold at George Smith. Scroll-arm style (left), $2,700 in muslin. The shop also offers some 40 fabric patterns by the great English decorator Geoffrey Bennison. George Smith Sofas & Chairs, Inc., 73 Spring St., 212–226–4747.

An eclectic mix of Shaker, Italian and French country, and American southwestern styles gives Portico (below), formerly Umbrello, its lively look. Bistro-style table and chairs (in background), $895 for set; wicker chairs (in foreground), $440 each. Portico, 379 West Broadway, 212–941–7800.



Southwestern style gets a contemporary twist at Zona (right), where spicy colors and natural materials prevail. The woven-leather cafe chair with arms is $525; reproduction hutch with raised panel drawers, $2,500. Zona, 97 Greene Street, 212–925–6750.



The antique painted furniture she sold in her uptown gallery has traveled downtown to Florence de Dampierre's new SoHo quarters, where she has added reproductions and unique decorative items to her offerings. Reproduction painted chest (below left), $4,850; slipcover with rich dressmaker details by Siskin-Valls, $3,000. Dampierre & Co., 79 Greene St., 212–966–5474.

Innovators in flower design, Billy Jarecki and Tom Pritchard recently moved to a SoHo shop where they sell profusely blooming plants, as well as objects and furniture (below) that seem plucked from nature. Twig chair, $975. Pure Mädderlake, 478 Broadway, 212–941–7770. ▶

Editor KIRSTEN HARWOOD
Photographer STEVE TAGUE

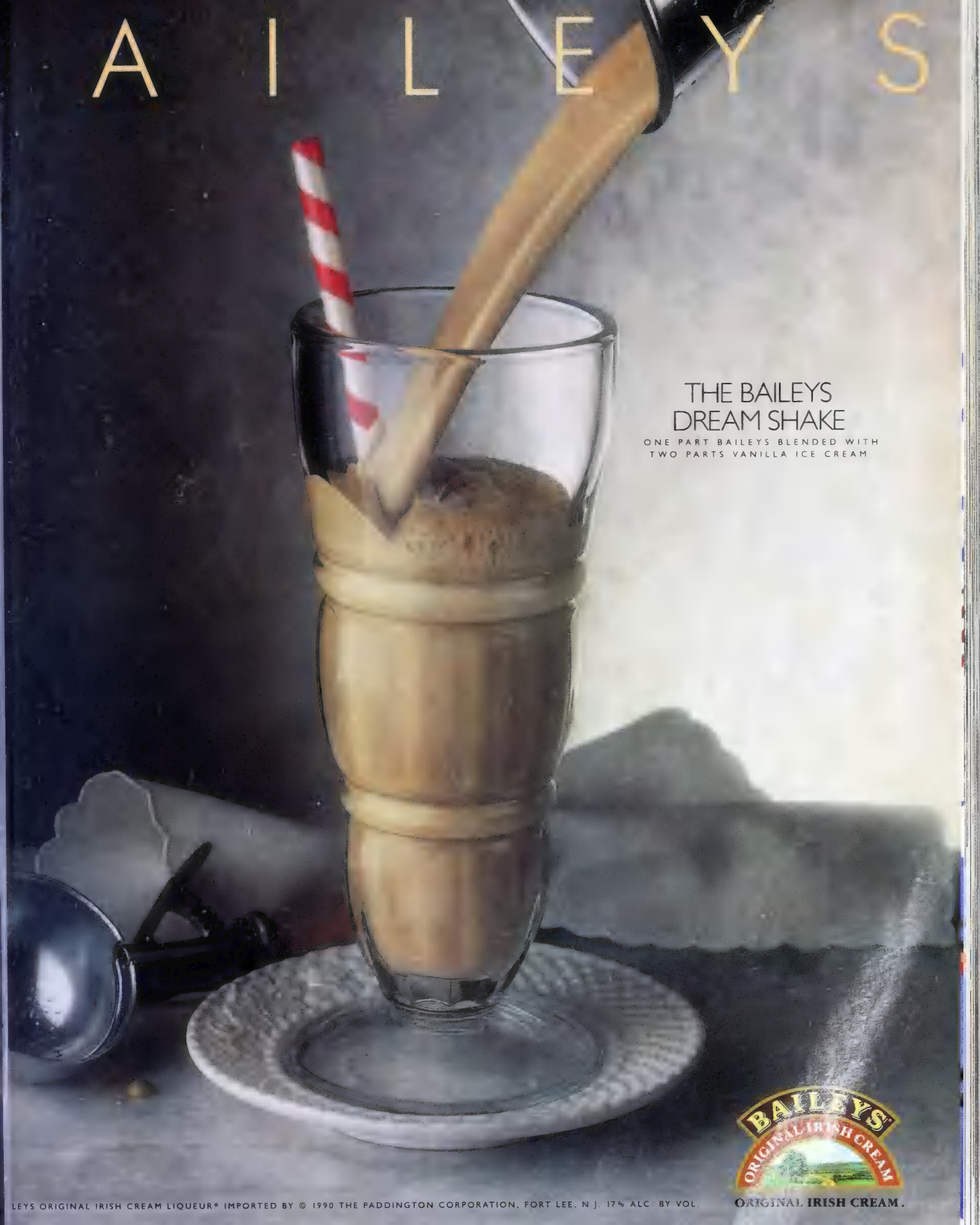


ALSO NOTEWORTHY

- **Paula Rubenstein Antiques,** formerly American Pastime, 240 Lafayette St., 212–966–8954, has folk art and unusual found objects. ● Try **Wolfman-Gold & Good Company,** 116 Greene St., 212–431–1888, for all-white tableware and gifts. ● **Kimcherova,** 290 Lafayette St., 212–219–8136, sells metal and wood fantasy furniture. ● **280 Modern,** 280 Lafayette St., 212–967–1494, has 1950s and current designs.



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STYLE BEAT

Neoclassic architectural elements are hand-painted and hand-screened on the veneer surface of Casa Bique's console table with metal legs (below), $1,750. Stores: 919–472–7700.



MIRRORS, HOUSE OF HEYDENRYCK



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Folk yarn: a 19th-century village comes to life on this hooked rug (below). It is handcrafted with hand-dyed wool, as is the antique original. The dimensions are 30 by 57 in., $760. From Traditions, 86 Main St., Philmont, NY 12565; 518–672–4917.



HOOKED RUG, JESSE GERSTEIN
OTHERS, JEFF McNAMARA

Inspired by the architectural blocks that were an adult parlor entertainment 100 years ago, the Vermont firm Archiblocks has created a range of hardrock maple sets. The handsome decorative blocks cost from around $39 for a small set to about $266 for larger block sets, like the Master Greek Collectors' Classics (above). Catalog: 802–877–6868.



Garden furniture designer Robert Currey spotted the original of this terrarium (right) in a storeroom of the Smithsonian Institution. His painted wood reproduction is 28 inches high, $275. For stores call Garden Source Furnishings, 404–351–6446.

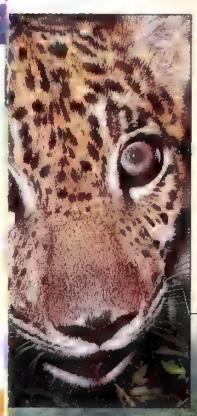


Appealing on a desk or coffee table, these Cottage Boxes (above; clock not included) are maple with hinged lids and jewel-box linings. 5 in. sq., $62; 5 by 8 in., $76; add $3 shipping. From Modern Objects Inc., 203–866–0334. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION


This is
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It's a sheet.





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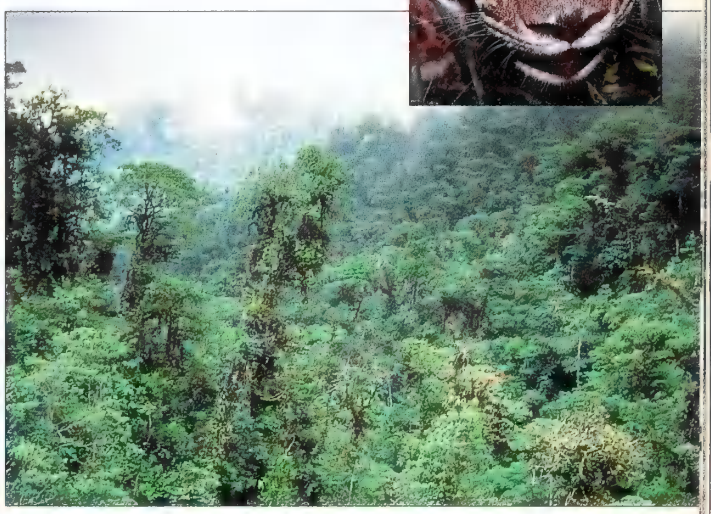
A fine example of environmental awareness: At Centennial, a decorator showhouse (House Beautiful editor JoAnn Barwick is honorary chairman), the Junior League of Montclair-Newark, N.J., will serve their thousands of visitors with biodegradable tableware. May 8–June 3, 201–509–9880.



JEFF McNAMARA

European shoppers carry groceries home in a string bag (above). You can, too, as an alternative to nondegradable plastic bags. Price is $4.99 plus shipping from Kitchen Bazaar, 703–534–0220.





PETER CARMICHAEL



MARA

Long before plastic wraps became available, our grandmothers used such fetching covers as these—like an elasticized shower cap (left)—to protect kitchen leftovers. With their colorful designs, the reusable covers also brighten up refrigerator shelves. Set of six covers, $1.75, plus shipping, Kitchen Bazaar, Seven Corners, Falls Church, VA 22044; 703–534–0220.

For natural foods, Walnut Acres is a superb mail-order source. Among the very first to ship under the organic label, Paul and Betty Keene began their synthetic-free farming operation 45 years ago in the beautiful countryside of Penns Creek, Penn. Today they continue to raise beef and poultry without chemicals, and to grow vegetables (below) and grains by natural methods. Catalog includes baked goods and wonderful granolas, 717–838–0601.



You can help stop the destruction of the world's rain forests (above) by joining the Rainforest Alliance, whose vital work was recently recognized by the Hermès stores in a series of national fund-raisers. The nonprofit alliance has a vigorous agenda of programs to educate the public about the world's tropical forests. Besides maintaining the delicate balance of the global environment, the rain forests yield the plants from which countless medicines are derived. They are the habitat of hundreds of species of wildlife, including the endangered jaguar (inset). To learn how you can support rain-forest conservation, write Rainforest Alliance, 270 Lafayette St., NYC 10012. ■

Contributors JANE GENIESSE *and* WENDY BENCHLEY

GARDEN GUIDE



Fresh, plump tomatoes can be yours all summer. Plant seedlings now—in your garden or in a pot on a sunny porch

By KEN DRUSE

The undisputed champion of the American vegetable garden is the tomato. Traditionally called the love apple, it was believed poisonous as recently as 1900, but through efforts begun long ago by such agronomists as Thomas Jefferson, the once feared plant became a beloved, acknowledged edible.

Now is the perfect time to set young tomato plants into garden rows. You will find seedlings in a host of varieties at your nursery or garden center—not every variety, but most of the tried and true ones.

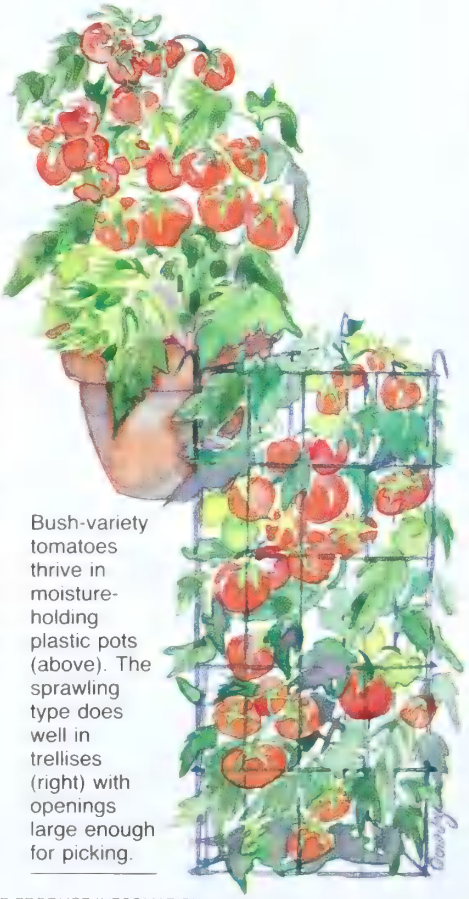
Before you buy, decide whether you want determinate or indeterminate tomatoes. *Determinates* stop growing once they reach a certain height and then pack their power into fruit production. Called bush varieties, they are the best choices for containers and small gardens.

Many of the all-time tomato favorites are *indeterminate* types (above)—from vines that keep growing taller all season until felled by frost. Such plants can be tied to stakes or espaliered (grown on strings or wires on a south-facing wall), trained to fill tomato towers or cages, or allowed to trail along the ground on a cushion of mulch. Stems tend to develop side suckers that should be removed diligently throughout the season.

Make sure tomato plants get 6 to 10 hours a day of direct sun, and plant them in rich, well-drained soil. The pH level should be 6.0 to 7.0; to confirm, use a home soil-testing kit available at most nurseries, and if necessary, follow the recommendations for improvement. If your soil has too much clay, enrich it with organic matter. Compost and well-rotted cow manure are the best additives, but Canadian sphagnum peat moss is also effective and widely available. Moisten thoroughly before you work peat moss in, turning the soil over to a depth of at least 12 inches. Add a slow-release fertilizer, such as Tomato Restore, or any granular product with a high phosphorus level (the middle number shown on plant-food labels).

Tomatoes also need a constant and even supply of water. As you can rarely rely on nature, be prepared to irrigate at least once a week. Water deep and well to encourage roots to grow *into* the soil, where they are safe from drought damage. Let water trickle down slowly. New, automated irrigation hoses are helpful, but you can also use a one-gallon plastic milk container with small holes punched in the bottom. Fill the container and let water seep out slowly. One gallon a week per plant is the minimum, but

(Continued on page 52)



Bush-variety tomatoes thrive in moisture-holding plastic pots (above). The sprawling type does well in trellises (right) with openings large enough for picking.

TOP: W. ATLEE BURPEE & CO.; BOTTOM: © ROBBIN GOURLEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION

The delight of discovering the sweet breath of gardenia in the summer air. The leisure of spending languid afternoons sipping mint juleps. The romance of a gentleman courting his belle to the soft cadences of crickets. The refined pleasures of the Old South capture our imagination more than ever.

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For information on where to find the Waverly Collections call 1-800-423-5881. And for suggestions on creating that timeless Waverly look, get the Waverly Home Decorating Idea Book. Send a check or money order for $2.00 to: Waverly Decorating Ideas, 79 Madison Avenue, NY, NY 10016.

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DECORATOR'S DIARY

THE WAY TO A BEAUTIFUL BATH

SOMETIMES A BATH MUST BE REMODELED, BUT OFTEN ALL IT NEEDS IS REDECORATING

By MARK HAMPTON



KARI HAAVISTO

In their Manhattan apartment, Duane Hampton's bathroom (left) and Mark Hampton's (right) are only slightly larger than average, but they contain many delightful amenities.

Of all the remodeling and redecorating projects undertaken in one's life, none is more difficult and complicated than working on a bathroom. Everything about the topic is numbing: the design problems, the spatial requirements, the utilitarian demands, the enormous expense and ridiculous amount of time all this punishment takes. To begin with, there is the long list of tradesmen required to do a proper job (not including the two architects and four decorators you have no doubt interviewed): the carpenter-builder, the plumber, the tile man or marble man or both, the floor man, the mirror man, the electrician, the painter, and perhaps the paperhanger as well. Have I left anyone out?

It is possible and often preferable to do a superficial job, working with the good points that already exist. Often, however, there just aren't enough good points. Their absence is the real reason for plunging into the abyss of renovating in the first place. But you should be sure of what you are doing before you begin tearing up floors and walls and exposing all the wires and pipes. This surgery takes a lot of thinking, looking and planning. I don't want to go into the utilitarian aspects of bathrooms here, though; instead I would like to bring up a few architectural and decorative issues.

Bathrooms allow us to be more extreme in style than we might want to be in the rest of the house. In many otherwise timid or conservative establishments I have seen baths where overindulgent decorating doesn't seem to bother a soul. What would look vulgar in any other room looks great in the private precincts of the bath.

In one wonderful Westbury, Long Island, N.Y., house built in the Georgian style about 60 years ago, everything is refined and traditional—old carpets and good English furniture in rooms with simple curtains and subdued colors. But in the master bath the art deco period leaps out at you from lacquered walls, a marble floor, and stainless-steel scallop shells applied to the cornice. The mirrors are bordered with stainless steel, and the sink stands on huge legs. The toilet is hidden by a steel-and-lacquer folding screen. It is clearly the one place where a longing for extravagance had won out over the stricter viewpoint prevailing elsewhere.

And so it is with rich bathrooms. They provide a place for private pampering, for a sybaritic mood that might otherwise be frowned upon. Hidden from the scrutiny of others, these rooms are secret havens of self-absorption. Perhaps this indulgent attitude used to be confined to the rich or the racy, but with the introduction of steam baths, whirlpools, hot tubs and the like, the days of self-denial are now in the past. (Let's not even discuss the exigencies of installing tubs that are big enough for more than one person—structural underpinnings for the weight, the excessive space consumed.)

In the 20s, when the plumbing industry was new, bathrooms were often clinically modern with a stingy sense of confinement. To be sure, not all modern bathrooms are meager; I have seen some wonderful ones—remarkable tours de force of marble and steel with perfectly executed plasterwork and terribly sophisticated custom lighting—but they are impossible to pull off in most buildings, and watered-down attempts are disappointing and banal. The ideal to me is a room of a certain age with a little fireplace and old paneled doors behind which are tucked storage spaces and plumbing fixtures. This sort of room is not often available, yet the same approach with regard to cabinetwork, coziness, visual charm and comfort can be applied to the planning of a new bathroom.

Several years ago I remodeled an old farmhouse on Long Island for a couple whose taste for collecting and decorating gives their houses great style and charm. We enlarged one of the bathrooms by adding the space of two adjoining closets to come up

(Continued on page 28)

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THE WAY TO A BEAUTIFUL BATH

Continued from page 27

with a room, albeit a small one, that had some architectural possibilities.

Since it was on a corner of the house, it could have two windows instead of the existing one, each facing a different view of the garden. With a window on each outside wall, we were able to place the tub under one of them (projecting into the room rather than being placed against the wall) and the sink under the other. In the corners flanking the tub we built two little pavilions with mirrored niches inside. In one niche we put the toilet, in the other the shower.

We covered the walls with an old chintz in a pattern of Gothic arches and flowers. It had come from the walls of a beautiful room in an apartment decorated years before by Robert Denning and Vincent Fourcade. (When a client of mine had bought the apartment, I retrieved the old chintz and kept it in a box under my desk for ages, waiting for the perfect place to put it.)

Using the chintz as inspiration, we glazed the new windows with mullions shaped into Gothic points. The molding and paneled cabinetwork were painted and dragged in deep cream and white, and all the fittings were finished in polished brass. Old brass light fixtures were fairly easy to locate, as well as an old brass soap rack for the tub.

The marble man was able to find a few pieces of lovely old tan marble called Hauteville, which we used in the shower stall, on the sink top and around the tub. Combined with the other elements, the marble contributed the look of something built years ago. The wall space sacrificed for the windows is more than made up for by wonderful light and beautiful views. More often than not, windows are more important than wall space in bathrooms. It is amazing to think of all the baths that have no windows at all!

Another ideal bathroom-design category is The Ritz Hotel style, based on the baths of the famous luxury hotel chain founded in 1898. The old bathrooms in the London Ritz, before they were yanked out and modernized, were sublime. The sinks and the huge tubs (they had to be smashed in two to get them out of the building) were in one area, the toilets in another, and there was always room for a painted dressing table, chair and small chest of drawers.

The Paris Ritz has been more or less continuously renovated, but its bathrooms have never had a bad remodeling. Their woodwork and cabinetry show the stamp of the true Ritz style. It is nearly always a restrained Edwardian version of the Louis XVI period. César Ritz was very smart, after all, and he knew that the florid C-scrolls of Louis XV might look a little vulgar in the bathroom. Along with late-18th-century classicism, symmetry is always a strong element of the design of these gorgeous baths, with paneling and mirrorwork continuing the balanced placement of all the beautifully executed necessities. Crisp pilasters organize the schemes, provided framing for mirrors, niches and cabinets.

In one of Ogden Codman's turn-of-the-century baths at The Breakers in Newport, R.I., where the wall moldings and the architectural trim of the room evoke the calm of ancient Rome as well as 18th-century France, the tub is detailed to look like a modern-day version of a sarcophagus, its sides decorated with the familiar strigil pattern. I fully realize that these glamorous old bathrooms depended for their beauty and luxury on a fairly large square footage. There is a contemporary trend, in this era of "spa" bathrooms, toward allotting vast spaces for the principal bathrooms of the house. Where such space exists, I recommend a fresh study of the bathrooms of 60 or 90 years past.

Not many years ago I was asked to design an entirely new master-bedroom wing along with the necessary dressing rooms and baths. What we arrived at was an up-to-date version of a well-tested formula that begins with an English-looking bathroom for the man of the house, with handsome paneled cabinets, William Morris wallpaper and a large stall shower rather than a tub. For his wife we built a large square bathroom with four symmetrical elevations and all of the details that recall the spirit of the Ritz Hotels, Ogden Codman and Elsie de Wolfe, more or less in that chronological order. One wall of this room is devoted to the tub with its marble surround and pilasters. Another wall at a right angle to the tub is for the sink cabinet and dressing table.

Pilasters serve a triple function here: They separate the panels of mirror, they contain the sockets for the wall-mounted lights, and they are beautiful. The third wall has a French window opening onto a tiny walled patio, and the fourth has a pair of doors, one to the next room and one to the toilet and bidet. The floor is made of white marble squares with small black marble inserts at the corners. There is room for a couple of small tiered tables and a pair of Louis XVI slipper chairs. All the complexities of contemporary plumbing and electrical work are submerged in the tranquillity of a well-ordered plan based on traditional principles of architecture and decoration.

Often it is unnecessary to make any serious changes in a bathroom—all it needs is decorating. My own bathroom in Manhattan, for example (see illustration), still has its original wall and floor tiles from the 1930s as well as its original plumbing fix-

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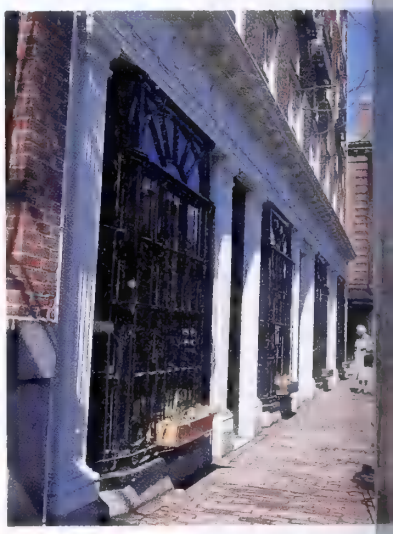


TRAVEL

INSIDER'S GUIDE TO BIG-CITY SHOPS

NOTHING BEATS THE THRILL OF GETTING OFF THE TOURIST TRACK. HERE'S WHERE THE LOCALS SHOP IN FIVE AMERICAN CITIES







Top left: A typical building on San Francisco's Sacramento Street. Above: San Franciscans flock to the outer reaches of Sacramento Street, where many of the speciality shops are housed in refurbished Victorian buildings. Above right: Handsomely restored shops along Charles Street on Boston's Beacon Hill have a gentle 19th-century air. Right: Española Way is just one of several shopping streets in Miami's Art Deco District.

PHOTOS: SAN FRANCISCO, JOHN VAUGHAN; BOSTON, ERIC ROTH; MIAMI, ROBERT KUEBLER

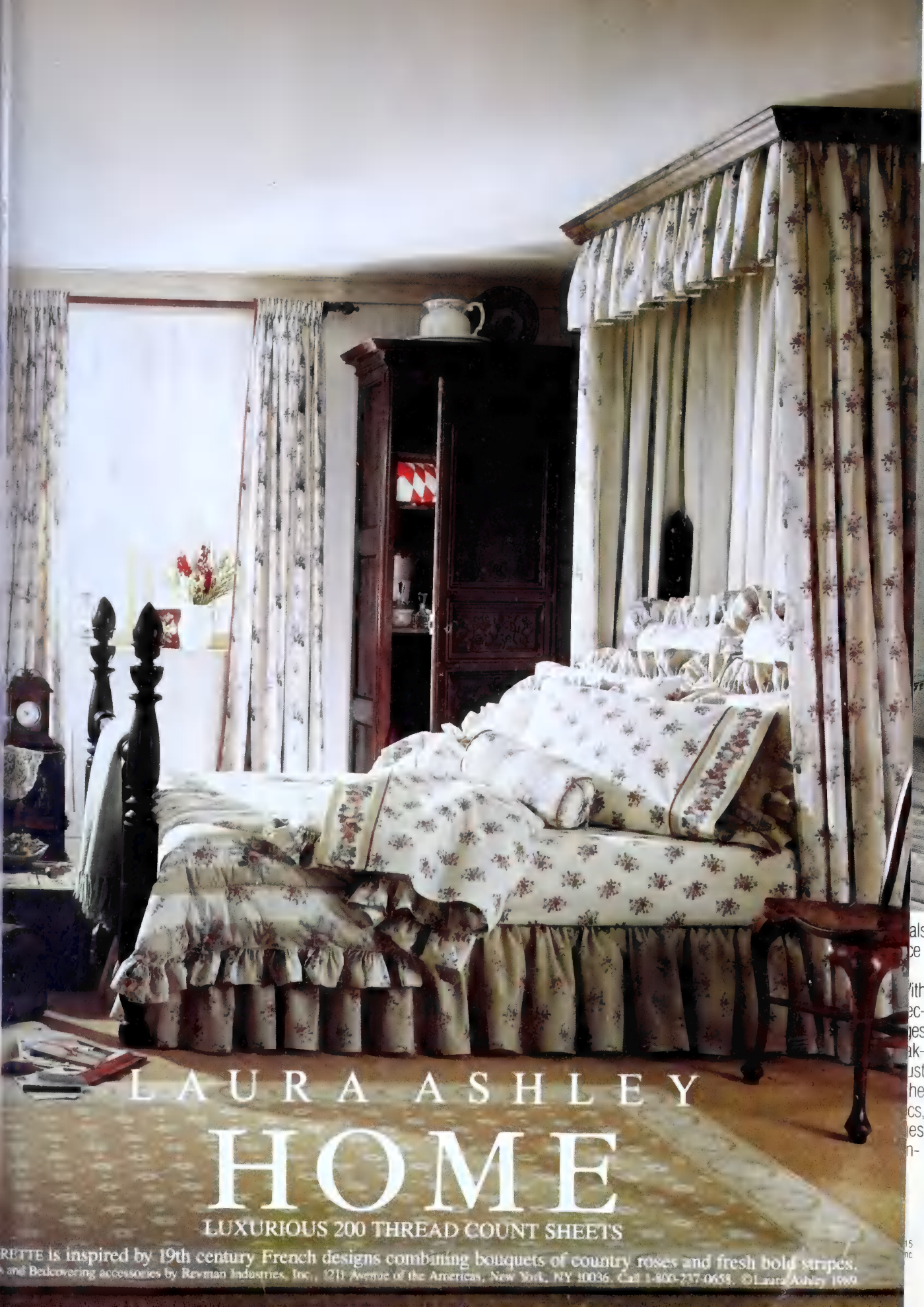
For most of us, seeing the celebrated sights in a city is not enough. We also want to know the place the way the locals do. We want to know where they shop, what restaurants they frequent, where they browse on Saturday afternoon—everything they like that hasn't made the guidebooks yet. Here, our scouts in five cities tell you about up-and-coming neighborhoods and shopping streets rich in antiques and design shops. Now, the next time you are in San Francisco, Chicago, Miami, Atlanta or Boston you can shop like a native.

A Favorite San Francisco District

A 20-minute cab ride from Union Square takes you to an area San Franciscans call Outer Sacramento, the western stretch of Sacramento Street that passes through Presidio Heights, one of the city's fashionable neighborhoods. Over the years more and more specialty shops have moved here, and now the once strictly residential street, lined with both refurbished Victorian residences and new structures, draws shoppers from all over the city. The following shops are between Spruce and Broderick.

- At **Vignette,** where cement floors, high ceilings, exposed lights and scaffolding lend a deliberately unfinished warehouse air, each display setup has a theme. For example, a tiny triangular steel table, $315, and a glass pyramid-shaped candlesnuffer, $30, announce the geometric theme of one vignette. The Japanese display features Isamu Noguchi lamps, from $90 to $500, and delicate twisted bamboo chopsticks, $15. 3625 Sacramento St., 415–567–0174.
- Packed into **Santa Fe,** an adobe-walled store, are such items as antique Mexican furniture made of mesquite wood, Pueblo pottery, a Navaho chief's blanket at $30,000, and a bevy of just plain fun western items, like papier-mâché chilies, three for $1, and authentic New Mexican switch plates, $8. 3571 Sacramento St., 415–346–0180.
- **Joan Bridwell Antiques** and **Keith's Antiques** share a cozy, low-ceilinged corner store a couple of steps down from the street. They specialize in 19th-century English furniture and accessories, though you'll also find such pieces as a painted French country commode, $850, and an Irish Victorian fireplace screen in needlepoint and carved wood for $695. China, glass, cut glass and silver accessories range from $25 to $85. 3501 Sacramento St., 415–567–5707.
- At **Cottonwood,** clean-lined design rules, whether in the form of a Shaker reproduction chest with yellow shellac, $4,950, a marble peach from Tuscany, $18, or a din-

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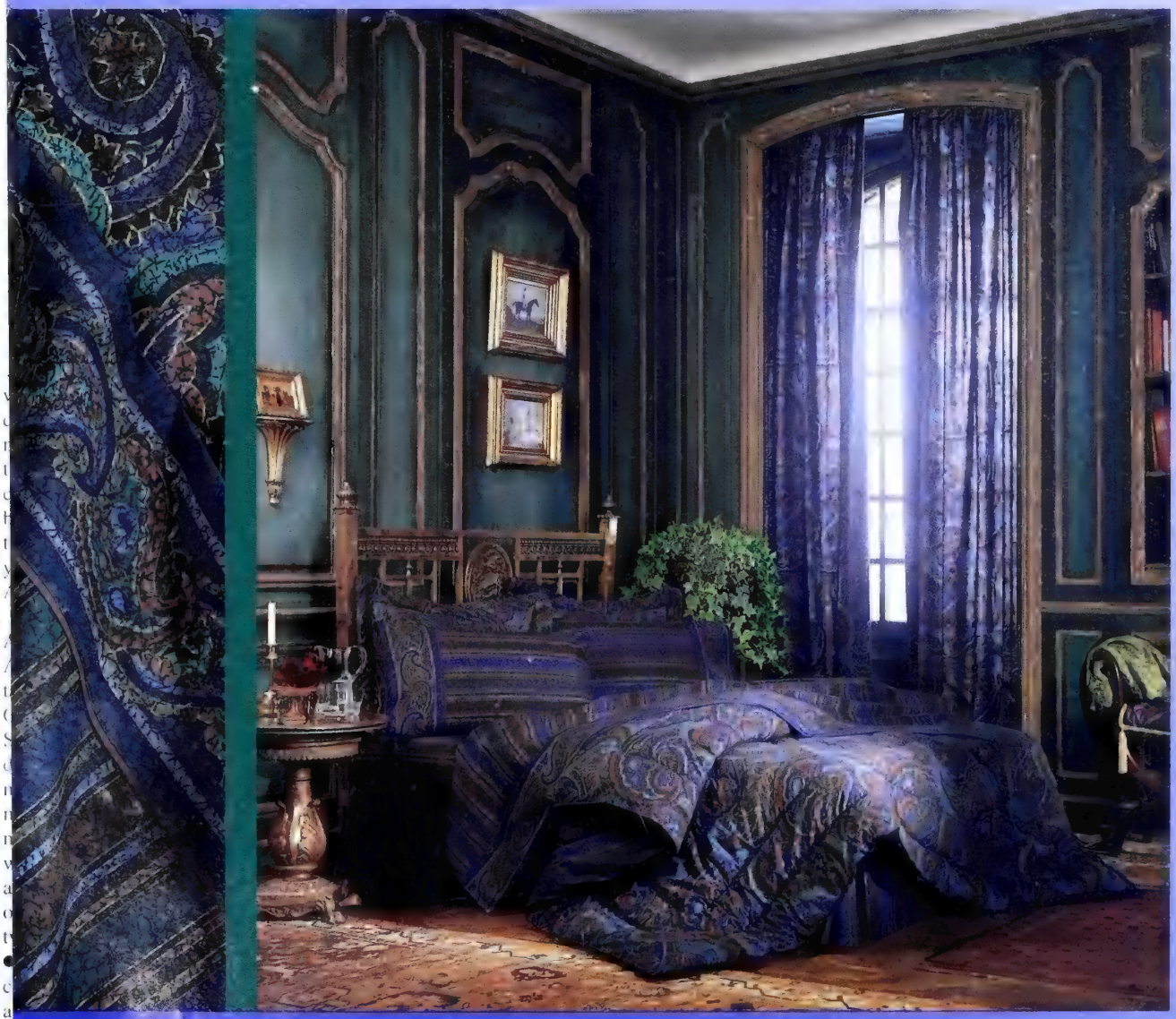

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INSIDER'S GUIDE TO BIG-CITY SHOPS

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ner plate by glass artist Ann Morhauser, $38. Always on hand are works by metal sculptor Fred Myers. 3461 Sacramento St., 415–346–6020.

● **Claire's Antique Linens and Gifts** is a bright, no-nonsense shop where antique and not-quite-so-old tablecloths, napkins and pillow shams are the main draw. Embroidery, cutwork, lace and ribbons decorate the English boudoir pillows, about $100. Damask cloths range from $80 to $250. 3313 Sacramento St., 415–931–3195.

● **V. Breier Contemporary & Traditional Crafts** is part gallery but mostly what owner Virginia Breier calls a "decorative-arts store." The craftworks are often functional, such as a ceramic cup wrapped with an iridescent lizard, $28, a cast-paper bowl embedded with eucalyptus leaves, cornhusks, pine needles and chili peppers, $110. 3091 Sacramento St., 415–929–7173.

—KATHRYN STECHERT BLACK

North of Chicago's Loop

Twenty years ago, River North was an abandoned industrial district on the outskirts of Chicago's Loop. Today, the once empty factories and loft buildings are inhabited by art galleries, fashionable restaurants, nightclubs and a cache of wonderful shops that are sure to tempt the adventurous shopper.

● **Rita Bucheit,** a shoebox of a shop, is filled primarily with Biedermeier and neoclassic antiques but also has French Empire furniture, decorative objects and fine art. Don't miss the handmade silk tassels from Vienna. Prices, $2,000 to over $20,000. 500 N. Wells St., 312–527–4080.

● The shop of **Mario Villa,** the New Orleans-based artist, features his classically styled metal tables, chairs and beds, interpreted in steel, brass and bronze. Prices run from $150 for a Doric candlestick to $4,000 for a king-size campaign bed. 500 N. Wells St., 312–923–0993.

● **Folie Douce** means "a whimsical kind of madness" in French. And that is exactly how owners Donna and George Wahlborg describe their merchandise. The Wahlborgs use their French country furniture to display vintage tableware, botanical prints, exotic soaps. Antiques, $2,000 to $12,000. 324-326 W. Illinois St., 312–836–1181.

● **Christa's Ltd.** specializes in Continental, English, American and Oriental furniture, art and accessories dating from the Renaissance to the 1960s, bought at estate sales of wealthy families around the country. The selection is delightfully broad as are the prices—from $100 for a small collectible to thousands for an important piece of furni-

(Continued on page 38)

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INSIDER'S GUIDE TO BIG-CITY SHOPS

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ture. 217 W. Illinois St., 312–222–2520.

● **West Design** corrals a collection of authentic southwestern furniture and accessories: willow, pine pole, twig and iron furniture, Navaho and Zapotec rugs, kiva ladders, and unusual beds, including a wood bed with turquoise inlay ($1,900). 415 N. La Salle St., 312–245–9002.

—KAREN E. KLAGES

Miami Beach's Art Deco District

Miami, one of this country's most rapidly evolving cities, grows more cosmopolitan as it grows larger. Its original character is evident in its older neighborhoods, such as Coral Gables, Coconut Grove and the Miami Beach Art Deco District. Known as South Beach, the neighborhood has hundreds of buildings of architectural merit, and a nexus of upscale restaurants and offbeat shops.

● At **The Shape of Things to Come** you can take a look at furniture and accessories designed during Miami Beach's heyday. Proprietor John Gilson has gathered a rich collection of mid-century modern furnishings (1930s to 1960s) that includes chrome serving-piece sets; a 1965 Raymond Loewy credenza, and a 1930s chest by Gilbert Rhode. Prices, $25 to several thousand. 919 Lincoln Road, 305–534–1374.

● **Bolero,** around the corner, specializes in the same period. In addition to selling Chase and Manning-Bowman chrome coffee and tea sets, clocks and mirrors, Bolero sells "tropical deco"—completely refinished rattan sets upholstered in vintage 30s and 40s fabrics. Prices range from $700 to several thousand. 1631 Michigan Ave., 305–534–3759.

● **Mixed Variations** carries, as its name implies, a wide assortment of European furniture and ethnic and local fine art. Eighteenth-century upholstered chairs by the Adams brothers and Louis XVI tables are juxtaposed with fertility statues from Kenya and contemporary paintings by local artists. Prices, from $50 to $4,000. 1663 Michigan Ave., 305–673–3762.

Havana-born twin artists known as **The Scull Sisters** have an atelier where you can find the ultimate in Miami art. These radiant women create colorful, animated bas-relief murals of their hometown and of Miami folklore as well as portraits on commission. By appointment only. Park Central Hotel, 640 Ocean Dr. 305–672–3435.

—LAURA CERWINSKE

Design Enclaves in Atlanta

Don't let the industrial-looking complex of Miami Circle fool you. This no-nonsense strip of shops and design-industry headquarters is a must on treasure hunters' agendas. Hidden away on a dead-end street just off Piedmont Road, Miami Circle is marked by a petite neon sign in Floridian pastels.

● **Le Primitif Galleries** is filled with steel oil-drum sculptures, colorful paintings, dollhouses and voodoo flags from Haiti. Prices range from $10 to $15,000. 631 Miami Circle, Suite 25, 404–240–0226.

● **The Gables Antiques,** an Atlanta staple for 11 years, which relocated to Miami Circle a little over a year ago, specializes in French country antiques. A typical visit finds at least 15 armoires in stock, with prices from $3,100 for an 1840 Louis Philippe example to $12,900 for a carved-pine marriage armoire from Normandy. A walnut farm table (c. 1840) sells for $2,990. Provençal and Regency chairs, $600 to $7,300 a pair. Miami Circle, 404–231–0734.

Another enclave dear to the hearts of decorating enthusiasts is 2300 Peachtree.

● At **Jacqueline Adams Antiques & Interiors,** a sunlit corner shop, French and English antiques are the meat and potatoes. Delightful extras, such as a pair of wooden Victorian birdcages ($8,800) and beautiful blue-and-white hand-painted picnic baskets (about $225 to $550) are pure gravy. 2300 Peachtree St., 404–355–8123.

● **Melosi, Inc.,** a quick hop across the parking lot, is a sleek dispensary for Italian design and antiques dated 1750 to 1830. Framed Italian prints as well as lithographs, engravings, etchings and old maps ($200 to $1,300) are a mainstay. Equally enchanting are a hand-painted baby's crib ($500) from the Italian Alps, and an inlaid-marble console ($4,800) constructed from what was formerly a huge marble plaque in a church. 2300 Peachtree St., 404–352–5451.

● Don't miss **Santa Fe South** and **O'Loughlin Gallery** at 22-G Bennett Street. Santa Fe is an art gallery, furniture store and gift shop all rolled up into one like a bulging, spicy burrito. Everything—primitive and hand-painted furniture, American and Mexican Indian rugs, watercolors, posters, jewelry—is handmade, one-of-a-kind and southwestern in look or origin. Desert-hued Zapotec rugs are priced from $145 to $1,500. 25 Bennett St., 404–352–8775.

● **Wynfield House,** hidden away in a residential neighborhood, is well known to local designers in search of Biedermeier furniture and other intriguing antiques, like a round, lacquered steel table base for $1,300 or Victorian picture frames for $50 to $250. Wynfield also carries small tables crafted from old French grates and fences ($1,000 to $2,600). By appointment only. 178 Peachtree Hills Ave. NE, 404–231–9255.

—MELISSA HARRIS

In the Heart of Old Boston

Newbury Street is famous—and justifiably so—for its eight blocks of cafes and boutiques, but just a 10-minute walk through the Public Garden will take you to Charles Street, less well known and equally tempting. If Newbury Street represents Boston in a microcosm, with the conservative Hotel Ritz-Carlton at one corner and the vast Tower Records, a recent renovation designed by Frank Gehry, at another, Charles Street represents old Boston—minus the stuffiness. We'll start our tour on Charles Street.

● **George Gravert Antiques** has the type of facade—street-level windows with black wrought-iron grillwork—that epitomizes the Beacon Hill School of Good Taste, but inside drama is more important. Regulars drop in to discover items such as a white marble Louis XVI dairy counter, $6,500, iron candlesticks, $950 for two, and an 18th-century four-drawer Dutch chest painted a warm dusty rose, $4800. 122 Charles St. 617–227–1593.

● **Alberts-Langdon, Inc.,** specializes in Oriental pieces: a handsome Korean chest (1870) with white brass fittings, $3,000, Chinese horseshoe-backed chairs of pale elm, $4,000 the pair, and Chinese cricket cages made of gourds, $500 to $1,200. 126 Charles St., 617–523–5954.

● Stepping into **Linens on the Hill** is like stepping inside a wedding cake. The shop features mostly bed, bath and table linens, with an emphasis on visual purity and softness that is easily felt in the white-on-white cotton coverlet, $375 queen size, from Italy. 52 Charles St., 617–227–1255.

● Newest on Newbury Street is **Statement.** The interior, bright and bold, with a faux-cracked wall in ocher and a black-and-verdigris vinyl floor, complements hand-painted new and antique furniture. Thanks to inspired styling and stocking, genuine antiques, such as a pair of Victorian lamps, $350, and a French mahogony wardrobe, $2,450, look perfectly at home with a collection of hand-painted rubber kachina dolls, $40 to $110, and a hand-painted chest in aqua and rose with tan salamanders, $565. 119 Newbury St., 617–859–8039.

● **Isabelle Collins of London** is an upper-story, upper-crust shop that resembles an English parlor. Typical of Collins's collection are an 1840 English pine wardrobe with mirror, $3,200, a flawless pine washstand, $675, and a little gaggle of footstools. 115 Newbury St., 617–266–8699.

● At **La Ruche** owners Apple Bartlett (daughter of New York decorating grande dame, Sister Parish) and Maria Church lean toward England and pastels in their collection, which is fanciful yet carefully edited. Don't miss a chest with pink and blue flowers, $825, and a dressing-table mirror with grapevines, $395. Birdcages from $250 to $485. 174 Newbury St., 617–536–6366. ■

—SARAH WRIGHT



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STEP 1

KNOW YOUR SUBJECT MATTER.

Before anything else, study the areas you're carpeting thoroughly. Determine the approximate room sizes and pay close attention to each room's purpose. Areas that receive heavier traffic such as a hallway or stairs will need a more durable carpet than a formal or infrequently used room. Keep in mind, children, pets, and eating or drinking will cause more everyday wear, so choose your carpet accordingly.

STEP 5

GET THE MOST FOR YOUR MONEY.

Carpet is an investment. It only makes sense to get the best quality carpet you can afford. Most people shopping for quality can expect to spend $15-30 per square yard. The real carpet price includes carpet, padding, installation, and the cost of regular maintenance. Your carpet will last a long time. To figure your costs realistically, calculate your cost per year for the time you expect to use your carpet.



STEP 2

THE BLACK AND WHITE OF COLOR.

The decorating style and colors you choose can make your room. Whether it's classic, contemporary, or country, have a decorating style in mind before you shop. If the carpet will meet the floor of another room, consider whether you want them to coordinate.

Think about color and the look you want your room to achieve. One color can often be used to unify the room. Lighter carpet shades make a room seem larger while darker shades give a smaller appearance. If you have furniture or drapery samples, bring them along while you shop.



STEP 3

GET CARPET SMART.

Once you have some idea what you're shopping for, become a carpet know-it-all. There's a lot more to carpet than just color. It's quality that keeps your carpet looking beautiful for years.

Quality carpets are marked by a dense pile. You can check the density by bending a corner of the carpet to see how much backing shows. The more backing, the less durable the carpet.

If you're worried about stains, choose a carpet with stain resistance. Wear-Dated Carpets are available with "locked-in" stain protection, and many stains can be cleaned easily with a small amount of detergent and water. Keep in mind, lighter carpets will require more everyday maintenance than darker-colored carpets.

Wear-Dated Carpets are also mat-resistant to tackle the toughest of wear. And for areas that need extra durability, look to the new line of Wear-Dated Traffic Control™ carpets.

STEP 4

WHEN THE GOING GETS TOUGH.

Performance is a big concern when buying carpet. You'll find a large selection of carpet styles, but not all of them will be suited for your home. Rooms that get a lot of wear such as a family room, kid's room, or utility room, need a carpet that will stand up to what your family dishes out. The most durable carpet styles tend to be berbers, textured saxonies and friezes.



More formal styles such as a velvet plush or a saxony plush are better suited for an adult room or a formal living room. But whatever the room, you'll find a Wear-Dated Carpet style to fit your needs.

STEP 6

LOOK FOR THE WEAR-DATED CARPET LOGO.

When you get to the store, go right to the Wear-Dated Carpet display. You'll find a great selection of styles and colors made with Wear-Dated stain and mat-resistant fibers. Look to our family to find the carpet that's suited for yours.

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Traffic Control–a large selection of textured styles and colors, all specially engineered to resist crushing and matting.

STEP 7

TIE UP THE LOOSE ENDS.

When you think you're ready to buy, talk to your carpet dealer. Ask to see a written warranty and read it carefully. Many warranties are void if the carpet is treated with in-home protective materials. Monsanto warrants all Wear-Dated Carpets for five years normal wear, unlike the mere 10% fiber loss covered by many other carpet warranties.

Ask your dealer about carpet padding. A good pad will increase the lifespan of your carpet and cushion your walking surface. It also helps absorb sound and save energy. Choose the padding based on your room's use. Rooms subject to heavy traffic will need a dense pad while a less frequently used room can get by with something softer.

When you buy Wear-Dated Carpet, you'll always have help in reach. We offer a free care and maintenance guide and access to our 24-hour-a-day carpet stain hot-line.

But before you order, be sure the installer remeasures your room sizes. If you have any other questions, don't be afraid to ask your dealer.

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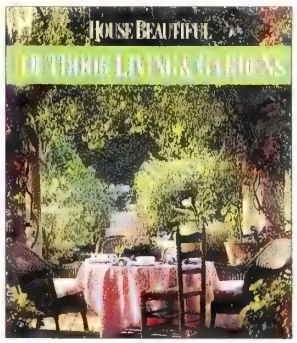
TWO NEW HOUSE BEAUTIFUL BOOKS

A pair of books that celebrate the joys of country and garden—one on weekend houses, one on outdoor living—will spark happy dreams and practical plans

First off the press last month came *House Beautiful Weekend Homes*, a book that teaches great decorating lessons as it tours tiny cottages, French chateaus, restored farmhouses, mountain retreats and seaside hideaways. Now the companion book is here. It is *House Beautiful Outdoor Living & Gardens*, an equally lush sourcebook of ideas, this one on outdoor living on porches and patios, in gazebos and greenhouses, beside the pool and in gardens designed with all the comforts of a living room. Every page is about the sense of fulfillment that nature gives us.

JEFF McNAMARA

Enclosed is my check or money order (no cash, please) payable to HOUSE BEAUTIFUL for $____. Please send me the book(s) in the quantities I have indicated below. Each book is $29.95, plus $4 for shipping, handling and insurance. Send me ____ copies of *House Beautiful Weekend Homes* @ $33.95 each, and ____ copies of *House Beautiful Outdoor Living and Gardens* @ $33.95 each. (Sorry, we cannot handle Canadian, foreign or C.O.D. orders.) Please allow 30 days from our receipt of your order for delivery. We ship via United Parcel Service wherever possible. Orders outside the continental U.S. will take six weeks for delivery via Insured Parcel Post.





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MAKE ROOM FOR FAMILY DINING

IF A PLEASING SPACE FOR DINING SEEMS AN IMPOSSIBLE DREAM, HERE ARE WAYS TO SQUEEZE IT IN WITHOUT LOSING WHAT YOU LOVE ABOUT YOUR HOME

By ELAINE MARTIN PETROWSKI





Designer Barbara Ostrom made sure this country-kitchen addition (above) included a welcoming family dining space. Work area is defined by the L-shaped counter; dining area is enhanced by two walls of glass and a handsome fireplace. Right: For elegant dining in a compact city apartment, designer Stephen Mallory claimed a portion of the living room simply by placing a low, upholstered screen behind the couch.

If we lived in Norman Rockwell's America, every home would boast a Thanksgiving-dinner–size dining room where at least a dozen relatives and friends could gather comfortably. But in the real world of the 90s, a dining room large enough to accommodate a fully extended table, a dozen chairs, storage and serving units, and with sufficient space so people can walk around the table is the exception rather than the rule.

This doesn't necessarily mean that holiday gatherings or the gracious dinner party must go the way of the nickel bus ride and the Pet Rock. With careful planning and imaginative decorating—and perhaps some judicious realignment of interior space—you can create a dining area that suits your entertaining style as well as your everyday needs.

What *Is* Your Style?

Probably because it is the least frequently used space in the house, people tend not to give too much thought to the dining area. But there is a great deal you can do to improve existing space or eke out a dining spot where none existed. As with any other remodeling project, the key to success is careful advance planning.

First, consider how you are likely to use a dining area. Be honest and realistic. How often will you entertain? How many people will you invite? Your answers will determine the amount of space to allocate.

What type of entertaining appeals to you? Are your guests usually close family and friends who bring pajama-clad toddlers? Or do you prefer fancy-dress occasions when you get to serve from crystal and silver? Or perhaps you enjoy setting out informal buffet dinners. Barbecued burgers and impromptu potluck suppers with the neighbors do not require elaborate surroundings.

What is your cooking style? Do you like having guests in the kitchen to kibitz with while you work? Or is every last detail, right down to the chilled salad plates, well in hand before the doorbell rings? Perhaps your idea of a successful dinner is one that allows you to get in and out of the kitchen in an hour or less, start to finish. If so, you may need relatively little room for food preparation and might want to give up space to create a dining area right in the kitchen, as designer Barbara Ostrom did for a special client (top). Or consider moving the laundry room nearer to the bedrooms (where most of the laundry is generated) and make that space a family eating area.

The presence of children (yours or your guests') will definitely affect your dining style. If the children are small and you have the room, opt for more than one dining space—a formal area for holidays and entertaining, and perhaps a breakfast nook or snack counter, in or near the kitchen, for everyday use. Families with older children can function more easily with just a formal dining space if that is all there is room for. Why not screen off a portion of your living room, as in this example (above)?

Where to Find the Space

New York interior designer Lisa Rose suggests that the quest for dining space begins

(Continued on page 45)

TOP: EDGAR de l'VIA; BOTTOM: KARI HAAVISTO

MAKE ROOM FOR FAMILY DINING

Continued from page 44

with "taking a bird's-eye view of your house. There might be a way to gain enough space for a dining nook by moving a doorway a few feet, or tearing out a closet or pantry," she says. Or perhaps a wide hallway or foyer could be adapted. For seating, build in a banquette, which requires less space than chairs you pull in and out.

Debra Blair, another New York designer, likes to use a banquette to create an atmosphere of easy informality. She says it suits both contemporary and traditional settings and need not have "a commercial or restaurant look if you choose sofa-type seating with a back shape that complements your decorating style."

No two design professionals agree on a minimum recommended square footage for a dining area. You might be content with a space that accommodates four or six people. In that case, even a maid's room, rear hall or pantry can become an intimate dining area, says Blair. If the room is truly tiny, she suggests capitalizing on its coziness with rich colors and interesting fabrics. Or remove the walls and add dining space to the kitchen.

Do not despair if the kitchen is the only spot in your house for dining. It is possible to create a comfortable, even elegant dining space in a kitchen, says Blair: "The formality has less to do with where you are than with the way you entertain." And even if you do have a separate room for dining, an eat-in option in the kitchen makes sense: When remodeling your kitchen, think seriously about creating a countertop eating area. Residential space planner Mary Fisher Knott of San Marino, Calif., suggests another option: a pullout table that works in the manner of a pullout cutting board. When not in use, the tabletop and supporting legs hide behind a painted false drawer-and-door combination front.

Multiple-Use Space and Lighting

Again, because a dining area does not get constant use, your remodeling goal might be to design a space that serves more than one function. "Sometimes the idea of compartmentalized rooms—this is the living room, this is the dining room—just won't work," says Pound Ridge, N.Y., interior designer David Parker. "There's no reason why a table used for writing letters and paying bills can't be set for two to enjoy tea and four or more to have dinner." Other options exist, particularly if you have an L-shaped living-dining area. Design the dining area to double as a game room or home office. Adding an armoire that conceals a TV can convert the same space into a den. One designer says her dining-area banquette conceals a sofa bed. When guests arrive, the table is moved and the bed opens to create a guest room. Bookcase units hold TV and stereo, making this 10-by-12-foot space an entertainment area as well.

Good lighting is an important and often overlooked aspect of the well-planned dining area. New York interior designer Hal Adams always links dining-room light fixtures to dimmer switches, which provide greater flexibility and the potential for creating a quiet mood for dining. He likes to use a variety fixtures in the same room, too—canisters on the floor to wash the wall, or indirect cove lighting to wash the ceiling and reflect downward. He directs light sources away from diners to avoid glare.

Other lighting options include wall sconces and/or table lamps on a sideboard. Richard Mervis points out combining fixtures—such as recessed lighting and a pendant fixture—can create an air of "coziness that draws people into the space." And that is just the warm and welcoming effect a dining area should have. ■

Elaine Martin Petrowski, a New Jersey-based freelance writer, specializes in remodeling and decorating.

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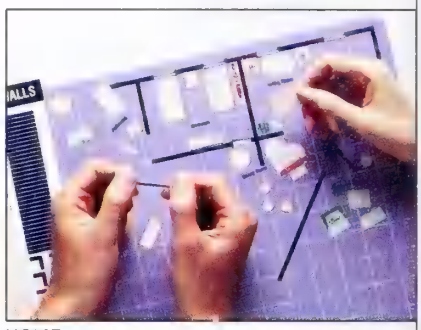
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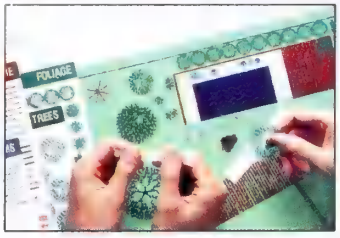
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GARDEN GUIDE

Continued from page 24

be careful: Too much water can lead to root rot, fruit deformities and disease.

Transplant seedlings in early evening or on a cloudy day—never at high noon. Plants for staking should be spaced about 2 feet apart. Caged plants, and those that are meant to sprawl, should be about 3 feet apart. Bury each plant halfway up the stem for strong growth. Roots will sprout from nodes along each stem.

A mulch will discourage weeds, help the soil retain moisture and keep the fruit on the trailing plants dry and clean. Sheets of black plastic mulch can be disguised with a layer of organic material, such as straw, hay, salt hay, pine needles or shredded pine bark.

Feed each plant whenever you water, starting when blossoms appear. Use a half-strength 1-2-1 ratio preparation (5-10-5 is recommended). Bees will do most of the pollinating, but tomato flowers can even pollinate themselves.

These plants do attract pests. Aphids and white flies are pandemic but controllable, and environmentally conscious pest-control methods exist now. Try Safer's Insecticidal Soap. Because it is not as potent as those dangerous, old-style chemical poisons, it must be reapplied regularly.

Around mid-August, start looking for the tomato hornworm, the worst pest of all. Inspect plants daily; pick off these invaders and dispose of them in a paper bag. Or use Baccillus thuringiensis (BT), which attacks all caterpillars—even the gypsy moths.

For container gardens, select from determinates bred for this purpose, and use the largest container you can find. "Pixie Hybrid," "Red Express," "Red Robin," "Patio Prize" and "Goldie Hybrid" have been developed especially for small pots (6 inches wide and deep—plastic, please, to hold moisture). For hanging baskets, choose small-fruited indeterminate varieties. Today, in good sunlight—even if there is only the limited space of a window box—anyone can grow luscious tomatoes to pick and enjoy. ■

THE WAY TO A BEAUTIFUL BATH

Continued from page 28

tures. I papered the walls and ceiling in my favorite Gothic Revival wallpaper designed by Pugin for the Houses of Parliament in the second quarter of the 19th century.

I had the wood painted and woodgrained in a faux-mahogany finish along with the rest of the trimwork. The material that was used to back the window shutter grillwork and to make the sink skirt is an old chintz. The wallpaper, paintwork and chintz have lasted for 19 years. The floor has been covered with a succession of patterned wool carpets or rush matting.

This only slightly larger than average bathroom contains, in addition to the fixtures, a Regency cabinet in the shape of an oversize pedestal, a cupboard with 10 drawers and 2 doors, a hall chair and a towel trestle—all in mahogany. The walls are covered with brackets and shelves, watercolors and photographs. It is a room full of memorabilia as well as a large range of necessities, from socks and handkerchiefs to extra tubes of toothpaste and bars of bath soap. Tearing it all up 19 years ago would not have improved a thing.

The design principles of the past that I so often rely on can be just as helpful in the design of contemporary-looking bathrooms as they are in those with a tradional viewpoint. A friend of mine recently had a brilliant bathroom designed by Robert Bray and Michael Schaible. On the one had it seems to have grown out of the Bauhaus family tree, but on the other hand it conveys a mood of balanced solidity and richness more evocative of old-fashioned bathrooms.

All of the hardware is overscale and finished in mirrored chrome. The floor, tub surround and sink counter are thick gray granite immaculately seamed and finished. The walls are stark white, and the mirrorwork, although sleek and minimalist in design, is so carefully detailed that it creates an atmosphere of sparkling luxury equal to the effect of a dozen rock-crystal sconces.

If I were a psychiatrist, I think I would like to inspect my patients' bathrooms before investigating any other area of their lives. Your own bathroom should reflect you. Why should anyone else have any say about it? Along with your bedroom, the bathroom is the room you use most regularly. If you are lucky enough to have a bathroom all your own, it should be treated as your refuge from the world. ■

Interior Designer Mark Hampton numbers the Georges Bushes among his clients. This article is excerpted from Mark Hampton on Decorating, *published in 1989 by Random House. A second book is in the works.*

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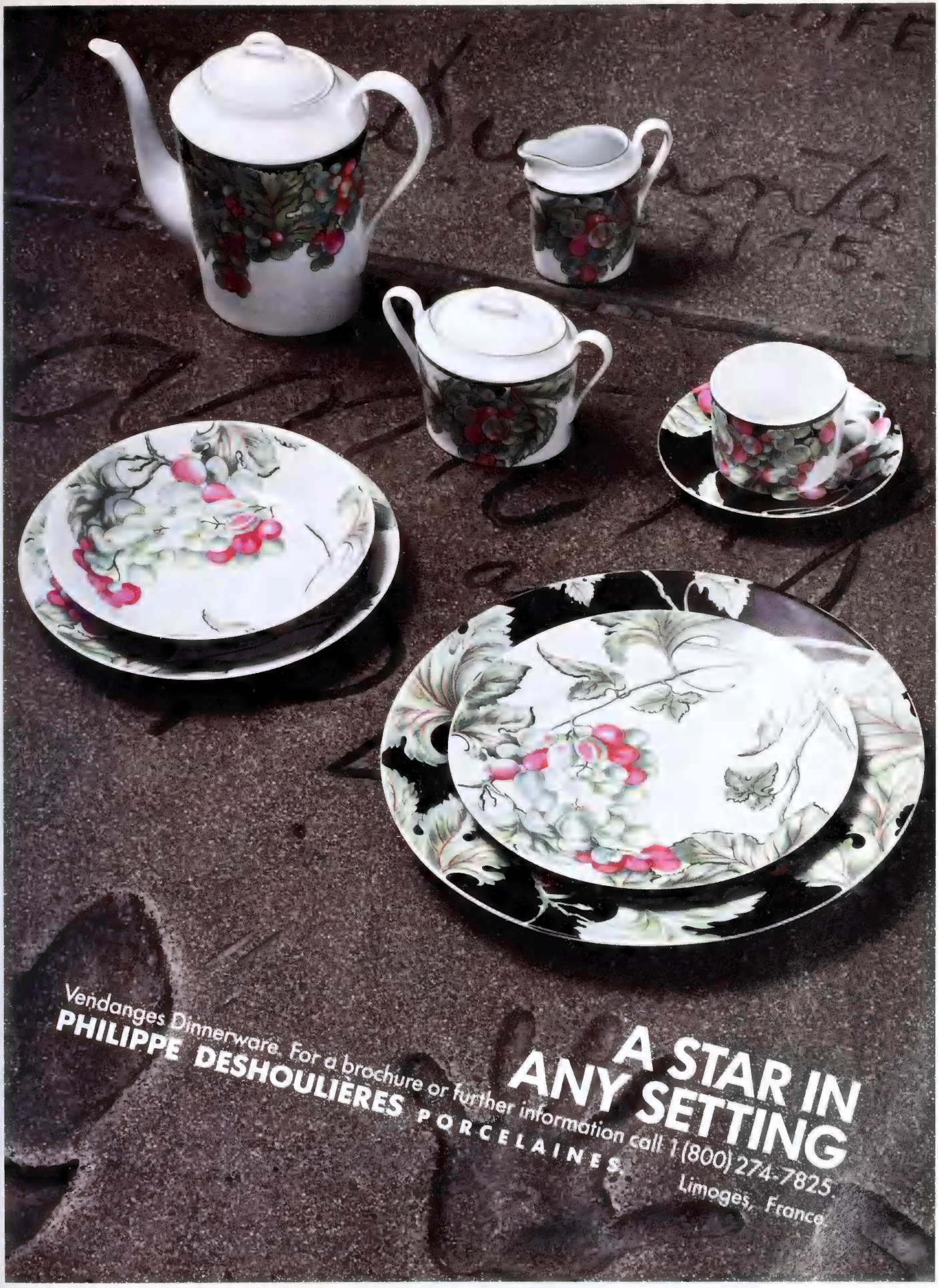
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SHOPPING BONANZA

Starting here, top decorators show you how to achieve great style with furnishings in stores now

Our first lesson in creating beautiful interiors with retail furnishings comes from Connecticut decorator Paul Leonard, who designed this garden room (above) and the living room and library on the following pages. Upholstered furniture from Lee Industries Inc., plus Waverly's collection of cotton linen, made it all happen. Here, the airy ivy pattern used for roman shades sets the outdoor mood. Green-painted étagères build on the garden theme. For garden rooms Leonard suggests: ● Go straight to nature for rattan chairs, a sisal rug and a loose bunch of raffia. ● Even the smallest accessory can have an outdoor motif: carved birds, flowered plates, pots of ivy. ►

Fabric and border for shades, $30 per yard, Waverly. Ironwork decoration at window, $225, John Rosselli International. Chairs, $500 each, Palecek. Etagères designed by Paul Leonard, $1,650 per pair, D.W. Linsley Antiques. Plates, $275 each, Hubert des Forges. Cachepots, $120 each, Lexington Gardens. Sisal rug, $249, ABC Carpet & Home. Plants, Connecticut Cut Flower Greenhouse.

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CURL-UP COUNTRY

Today's easygoing rooms mix new-world comforts and old-world details



In the living room, Paul Leonard added character with paint, marbleizing the mantel and stenciling a sisal rug. Chairs by window, $595 ea.; by mantel, $875 ea.; ottoman, $306; Lee Industries Inc. Fabrics, from $24 per ya., Waverly. Plaque, $85, Timothy Mawson Books.►

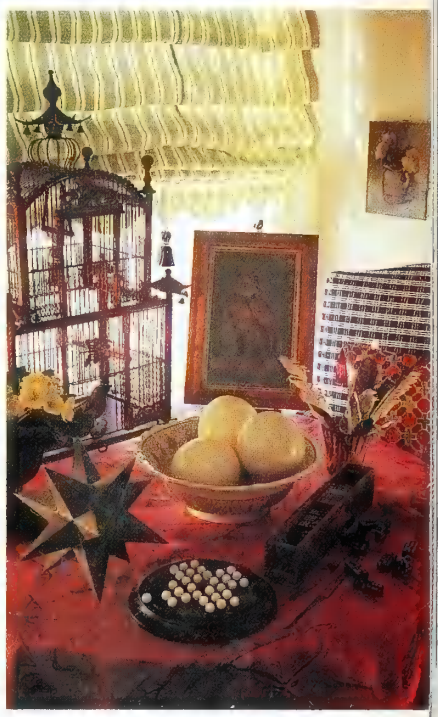


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"I gave these rooms an international country flavor, with a few very sophisticated touches"

I have a background in stage design," Paul Leonard says, "so I'm always acting out how people will live in a room, and anticipating what will make them comfortable." In the library (left), Leonard placed a reading chair conveniently close to the bookshelves, and he was naturally thinking about comfort when he brought in the soft upholstered sofas and chairs. Comfort goes beyond having good seating in all the right places, of course. The look of a room should also say *relax*. Perhaps nothing does that better here than the informal ticking stripes that Leonard chose for chairs and window shades. Leonard offers more ways to make a room look comfortable and stylish: ● Hang pictures pell-mell to look as if they have been collected one by one over the years. ● Prop a decorative object (like the model ship here) against the wall for a casual effect. ● Even in a country-style room, mix in a few formal touches, like the living room's gilt lamps, ostrich eggs and chinoiserie birdcage (right and below). ■

Editor KATIE RIDDER
Writer JANE MARGOLIES
Photographer LANGDON CLAY





Left: Upholstering the sofa and chairs in unmatched patterns but matching colors pulls the room together while maintaining a relaxed mood. Love seat, $1,215; chairs, $555 each; all, Lee Industries Inc. Toile fabric, $30 per yard; ticking, $21 per yard; Waverly. Framed autographs, from $135, The Trumpeter. Coffee table by Nierman Weeks, $1,618, John Rosselli International. Brass box, $575, Black Swan Antiques. Desk, $4,400, Macy's Corner Shop Antique Galleries. White ship, $850, Gilyard's Antiques. Right: Sofa, $1,426; love seat, $1,303; Lee Industries Inc. Fireplace fender, $695, ABC Carpet & Home. Wood tassels, $20 each, Ad Lib.



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Hepplewhite and Queen Anne reproductions are crisply graphic in today's clean setting



GREAT DESIGN AT RETAIL



Traditional furniture never looked so good. In a Connecticut living room, New York designers Simone Feldman and Victoria Hagan covered reproduction chairs in contemporary whites. Wing chair, $690; armchair, $507; kettle stand, $569; dining table, $2,489; dining chairs, $569 each; slipper chairs, $599 each; sideboard $4,769; all, Drexel Heritage Furnishings Inc. Sisal rugs, $249 each, ABC International Design Rugs. On mantel: Clock, $3,000, Macy's Corner Shop. Candleholders, $350 per pair, J. Dixon Prentice Antiques. Mirror, $85, Carvers Guild-Canner, Inc. On table: Tureen, $4,500, Agostino Antiques. On sideboard: Tole urns, $600 each, Lexington Gardens.►

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Photographed at the Loomis house, reconstructed by H.P. Broom-Housewright, Inc., © Sterling City Properties, Lyme, Conn.

"We chose furniture that has a sculptural quality"

Forget period and pedigree. For New York designers Simone Feldman and Victoria Hagan, it is shape that counts. After all, in their pared-down rooms each and every piece stands out; wonderful form is a must. The partners' search for great shape has led them to elaborate 18th-century Spanish beds, streamlined 1940s chairs and, most recently, to Drexel Heritage collections. In this pale, luminous room, Drexel's curvy sofas and shield-back chairs, plus a few drop-dead antiques, are brought into high relief.

For a backdrop that shows off the shapely pieces, the designers chose antique white for walls, white-white for woodwork and a pinkish tone for the vaulted ceiling. Fabrics in those same whites, but in different textures, were found for the upholstery. "If we had used prints instead," says Feldman, "you never would have noticed the nice lines of the sofa and love seat." More textures show up in the sisal rug and linen curtains.

Without the distraction of pattern, the furniture and accents become dramatic punctuation. A gold-leaf ram's-head bracket gleams, an oval floral

painting bursts with color. Giving each piece breathing room "means your eye catches those beautiful objects and unexpected elements," says Hagan. The designers offer more advice: ● Lighten the mood with a table that resembles a stack of books. ● Soften the lines of dark-wood chairs with sheer slipcovers that drop to the floor. Here, diaphanous silk organza lends an ethereal, almost dreamlike mood to this serene room. ■

Editor KATIE RIDDER
Writer JANE MARGOLIES
Photographer KARI HAAVISTO



This former tavern (opposite below) in Lyme, Conn., dates to 1792. Simone Feldman and Victoria Hagan played up the handsome architecture. The curve of the ceiling, for example, is echoed by rounded upholstered pieces. Opposite above: Sofa, $1,815, Drexel Heritage Furnishings Inc. Needlepoint pillow, $265, Sweet Nellie. Ram's-head bracket, $1,200, John Rosselli Ltd. Curtain fabric, $45 per yard, N.K.A. Cranberry glass, from $235 per piece, James II Galleries Ltd. Above: Love seat, $1,390; book table, $1,379; Drexel Heritage. Pillow, $1,200, Charlotte Moss & Co. Painting, $5,500, Elliot Galleries. Right: Screen, $4,500, Betty Jane Bart Antiques.

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LYRIC GARDEN ROOM

Spriggy cotton and painted furniture rejuvenate a dark paneled room



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GREAT DESIGN AT RETAIL



To emphasize the indoor-outdoor feeling of a room in a 1920s Connecticut house, designer Sandy Ceppos decorated with garden ornaments and created abbreviated versions of outside awnings for the windows. Dining table, $1,300; dining chair, $364; Lynn Hollyn At Home Collection for Lexington Furniture Industries. Sundial painted by Rae Rau (see Close-ups). Garden ornaments, $90 to $975, Limited Editions. Sisal runner, $200, Sweet Nellie. ►

Once used only as a passage to the garden, this room is now the family's favorite gathering place—for reading, visiting or lingering over Sunday lunch





It's not often that you see delicate painted furniture and pastel print-upholstered pieces in a Tudor-style room with dark wood paneling, casement windows and beamed ceiling. Sandy Ceppos explains, "I wanted to emphasize the indoor-outdoor aspects, because the owner told me the room had always seemed dark and uninviting, even with all those windows."

To lighten the room and to connect it to the garden, which surrounds it on three sides, Ceppos chose a leaf-patterned cotton in soft blue-greens. The colors echo those of the slate floor, which she left uncovered, and they also help to tone down the wood paneling. But unlike some garden rooms, this one does not employ garden-style furniture. "Twig or wicker pieces can be uncomfortable," says Ceppos, "but lots of upholstered seating makes a room cozy."

Ceppos found the furniture she needed—upholstered pieces plus tables, chair and bench with painted finishes—in Lexington's new collection of country furniture. The collection was designed by Lynn Hollyn, who drew upon shapes and details of furniture in France, the Scandinavian countries and the British Isles. Hollyn was initially inspired by a blue-painted curio cabinet she saw in a Palm Beach shop five years ago. "That's when I began collecting pictures—photos, magazines clips, sketches—of painted furniture from Europe and America," she says.

More decorating ideas for your own rooms: ● To make a room inviting, arrange furniture in several intimate groups. ● Never use a heavy rug or carpet in a garden room. It negates the outdoor feeling. ■

Editor ALLISON PERCIVAL
Writer ELIZABETH H. HUNTER
Photographer LANGDON CLAY

Opposite: To give snap to the romantic leafy print of the ottoman, Sandy Ceppos sewed polka-dot ribbon to the skirt. Love seat, $1,300, Lexington Industries. Garden gloves, $18; hat, $65; both, The Well-Furnished Garden. Above left: Bustle-back chair with dressmaker details around the skirt, $750, Lexington. Above right: Spice cabinet, $1,560, and cupboard, $1,300, from Lexington, have blue-washed finish and slatted back. Creamware teapot, $54; black cachepots, $120 each; all, S. Browne & Co. Below left: On the owner's twig table stand garden ornaments, $90 to $975, Limited Editions. Below right: Whitewashed cocktail table has carved bow and swag detail, $520, Lexington. Pillows were hand-painted by Sara Nesbitt.

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IVY LEAGUE

Move over, roses, decorative vines are coming up fast

Starting with a big pine four-poster—one of the Museum of American Folk Art pieces that form The Lane Company's authenticated reproduction series—a fresh white bedroom took shape. The bedroom-sitting room suite by interior designers Stanley Hura and Beau Maas is based on a garden theme and uses Lane, Pearson and Venture furniture. Their goal was a countrified retreat for a fast-track couple. Tips: ● Ivy is just as gardeny as florals. ● Big check, small check plus ticking stripe equals invigorating crispness. ►

Below: Personal treasures. Right: Armoire, $3,107; bed table, $1,040; bed, $2,262; dresser, $1,495; mirror, $299; minichest, $350; cricket table, $350; all, The Lane Co. Upholstered chair, $987; love seat, $1,808; pillow, $127 per pair; side chair, $569; ottomans, $371 each; all, The Pearson Co. Wicker chair, $949, Venture. "English Ivy" cotton in Crystal on chairs, $24 per yard; "English Ivy Linen" cotton/linen on bed, $30 per yard; both, Waverly. "Rittenhouse Square" rug, $288, Woodard.



GREAT DESIGN AT RETAIL







Trelliswork and fieldstone are the foundations of a room that says garden in a dozen ways

This is an American room with a French accent," says Stanley Hura about the sitting room, pointing out the Gallic style of the sweetly curving provincial desk and chairs. Although the panes in the French doors of the bedroom are frosted for privacy, here in the sitting room they are left clear to let the sun pour in. "More and more, we're in tune with the elements, and this room reflects that," says Hura. The outdoor look is reinforced with the use of botanical patterns on the desk chair and ottoman, and with a mix of evocative accessories including bird prints, wire baskets and flower pots. And the flagstone floor and generous use of lattice on the walls would say garden in any room. Of the watering can pulled in from the outdoors, Hura says, "It's always the unexpected that can be so arresting." Ideas to borrow: ● Old flower pots and antique log plant stand add to the country-house atmosphere. ● Mixing real vegetables with ceramic (below) further softens the distinction between outdoor and indoor living. ■

Editor DARA CAPONIGRO
Writer MARY ANN CASTRONOVO FUSCO
Photographer JEFF McNAMARA

Pine-finish desk, $780; trellis white-finish plant stand, $312; trellis white-finish footstool, $275; trellis white-finish bookcase, $1,936; all, The Lane Co. Upholstered chair, $788; American pine-finish armchair, $689; tufted ottoman, $674; both, The Pearson Co. "Petit Botanica" ottoman fabric, $30 per yard, P. Kaufmann.

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COTTAGE KARMA

An over-scale room keeps its cozy charm with soft colors and handcrafted touches





A California cottage was remodeled for today with high ceilings, generous glazing and over-scale furniture. Sofa, $800; chaise, $680; cocktail table, $270; natural wicker table, $105; lamp, $70; andirons, $60; J.C. Penney. Checked blanket, $350; ottoman, $495; pillows in 40s fabric, $65 to $165; Manderley.►

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In rooms filled with new furniture, a few antique finds—an apple-picking ladder, pillows in vintage fabrics—mellow the look







Like a lot of houses in Carmel, Calif., this one (above) looks like an illustration in an old-fashioned book of fairy tales, thatched roof and all (in reality shingles were laid to resemble thatch). But there is nothing old-fashioned about the interior, and that actually presented a design challenge. What we think of as cottage decorating—small-scale furniture and cozy clutter—would have been lost in this California-size living room (see preceding pages), with its high ceiling and walls of glass. This room calls for over-scale furniture, like the sofa, chaise and coffee table from J.C. Penney stores. (Dining room and deck furniture came from J.C. Penney catalogs.) Although everything is large—including accessories—soft colors and worn-paint finishes are in the cottage spirit.

The soaring space of the living room comes as a surprise to first-time visitors, who have just seen a deliberately quaint exterior, but as owner Don Propstra points out, many of the architectural elements of the remodeled house are cottagey, too: wood beams and ceiling planks, arched windows, small-paned French doors and stone fireplace. Propstra and his partner, Rob Lane, bought a "surprisingly unattractive 1940s tract house with a low-pitched roof" and asked architect Stephen Wilmoth to remodel it. They specified a Carmel-cottage exterior, and rooms with the spaciousness present-day Californians insist on. Here are some decorating tips for giving your own house some cottage charm: ■ In a room with a soft palette, avoid sharp contrasts. To soften the wood tones here, pine ceiling and beams were treated with white transparent stain. ■ To light up the ceiling, select high windows for a high room. ■ Choose wall-to-wall carpet in a neutral color, so you can layer small rugs like the Scandinavian runner in the living room. ■

Editors JODY THOMPSON-KENNEDY
and KIRSTEN HARWOOD
Photographer JOHN VAUGHAN

Above left: Stairs lead up to a study, down to the master suite and a second bedroom. The site of the cottage slopes down in back, so that both bedrooms open to a patio. Pine console table, $350; slipper chair, $260; J.C. Penney. Wicker table, $650, Manderley. Left: The living room adjoins this deck, which has a sea view. Chairs, $120 each; stool, $60; umbrella, $120; J.C. Penney. Opposite: The dining room, separated from the living room by the stairwell, also adjoins the deck. Table, $700; chairs, $200 per pair; hutch and buffet, $800 for set; J.C. Penney.

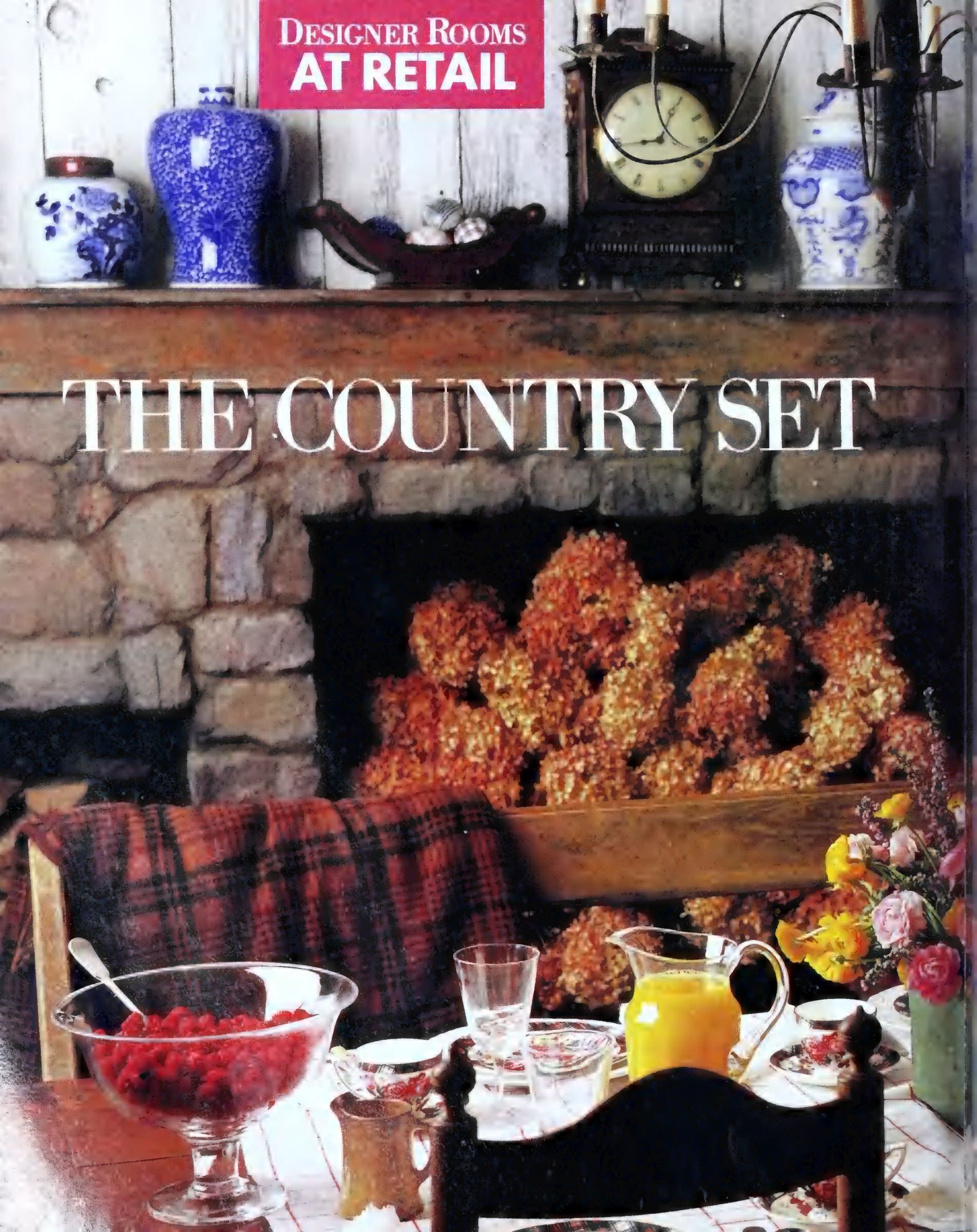


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DESIGNER ROOMS
AT RETAIL

THE COUNTRY SET





A masterful mix from Ralph Lauren's cupboards creates the kind of farmhouse table we all dream about

Ralph Lauren trades in dreams, creating romantic costume and set designs we can actually wear and live in. Here, in a storybook country room, Lauren's Home Collection yields formal and informal elements for a richly diverse and totally inviting table: Traditional red tartan mixes with a lively floral on teacups, saucers and salad plates. Graceful, clean-lined crystal and formal linen napkins contrast agreeably with wood-handled flatware and a simple checked cotton tablecloth. A plaid wool throw on a bench and a green-painted flower box overflowing with color make it even cozier. ■

Editor DARA CAPONIGRO
Photographer JESSE GERSTEIN

"Hampton Floral" teacup, $58; saucer, $42; salad plate, $70. "Claire" earthenware dinner plate, $30. Crystal bowl, $225; pitcher, $75; goblet, $35. Townsend wing chair with "Caroline" fabric, $1,435. St. Anne linen napkin, $12. All, Ralph Lauren Home Collection.

THE BUATTA BEDROOM

Another magical boudoir from the Prince of Chintz, this one starring his own sheet collection and Macy's furniture



If you can't afford to commission the legendary decorator Mario Buatta, who has been serving up English country style to society clients for nearly 27 years, you can still achieve his look. Six Buatta collections of coordinating bed linens for Revman Industries are a gold mine for the enterprising amateur decorator. More than just sheets, each collection includes draperies, balloon shades, table rounds, even decorative pillows.

Last fall, Buatta created a model room for Macy's Corner Shop Antique Galleries in Manhattan, using his Annabel linens and the flagship store's extensive collection of antiques and reproductions. His first step was to install elaborate moldings and an imposing chimneypiece. "If you don't have this kind of cornice or chair rail, you could use wallpaper borders to add a similar sense of architectural grandeur," he suggests. "Here, I even added red ribbon trim to outline the sheet-upholstered upper walls." To hold down the intensity of the multicolored floral, the dado was painted a matte taupe. The dusty rose ceiling could easily have been a pale blue or yellow depending on the choice of sheet patterns. "The ceiling is the sixth surface of a room and no one ever pays enough attention to it," admonishes Buatta. "I find white ceilings *so* boring." ►

The focal point of the room (left) is the bed, which Buatta gave an intentionally "unmade look." Sheets, queen size, $26 ea.; queen-size comforter, $150; pillowcases, $18–$20; all, Revman. Bed hangings (opposite) are attached to the tester with Velcro for easy maintenance. Bed curtains, $27.50 per yd., Greeff. Carpet, $12,500, Rosecore.

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"Dressmaker details, like ruffled edges, tape borders and thick fringe, give everything a finished look"

The setting is supposed to feel very lush, in the grand European tradition," says Mario Buatta. This is especially evident at the windows, where the decorator's renowned talent for opulent custom window treatments is applied to his ready-made Revman draperies; they are very generously sized for retail curtains. Full curtains and a gathered valance, both edged with two layers of thick ruffles, front a balloon shade (Buatta prefers to call them "festoon blinds") in a contrasting print. Equally exuberant is the mix of Annabel florals in an abundant assortment of pillows on the bed. "People love the inviting look of an unmade bed," says Buatta. Here, as everywhere, the designer's work is distinguished by a fascination with intricate detailing: Tassels dangle from the tester valance, fan-shaped trim borders the embroidered polka-dot batiste hangings, and heavy shirring covers the headboard's rounded edge.

Buatta applied the same kind of dressmaker extras to the chairs he upholstered in Annabel sheeting. Instead of plain buttons, he tucked whimsical red bows into the seat back of a tufted armchair (not shown), an easy trick that upgrades a standard piece. Slipcovers would be an easy-maintenance alternative, as the sheets' tight weave is a 60/40 blend of cotton and polyester that, with the right trimmings, can give the fitted, finished look of upholstery.

"Pictures should always be hung in slightly different ways," says Buatta. "They should appear as though they were hung over a period of time, not all at once yesterday." In some places, Buatta simply strung thick tricolor cord from the cornice molding to the top corners of a frame; in others he added fat loops at the cornice. He capped French miniatures with delicate yellow bows and placed them on the narrow strips of wall flanking the fireplace, three on one side, one on the other. ■

Editor KIRSTEN HARWOOD
Writer GLENN HARRELL
Photographer JEFF McNAMARA

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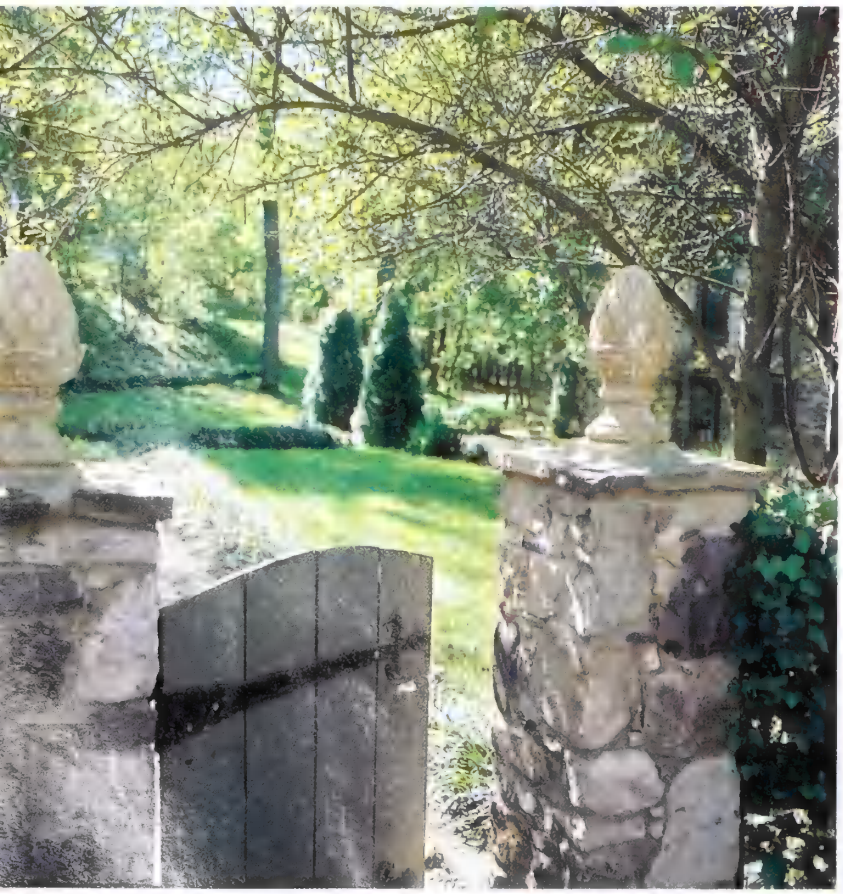
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A teddy bear in Diantha, another of Buatta's sheet designs, rests on a chaise (above). Upholstery fabric, $127.50 per yd., Brunschwig & Fils. Annabel curtain set, $228; balloon shade, $80; both, Revman. Opposite: Needlepointed rug fragments and pillows reveal a passion for the craft. Below: Invitations tucked into the mirror frame add a personal touch. All furniture and accessories, Macy's.







AT HOME IN A 1730 GRISTMILL

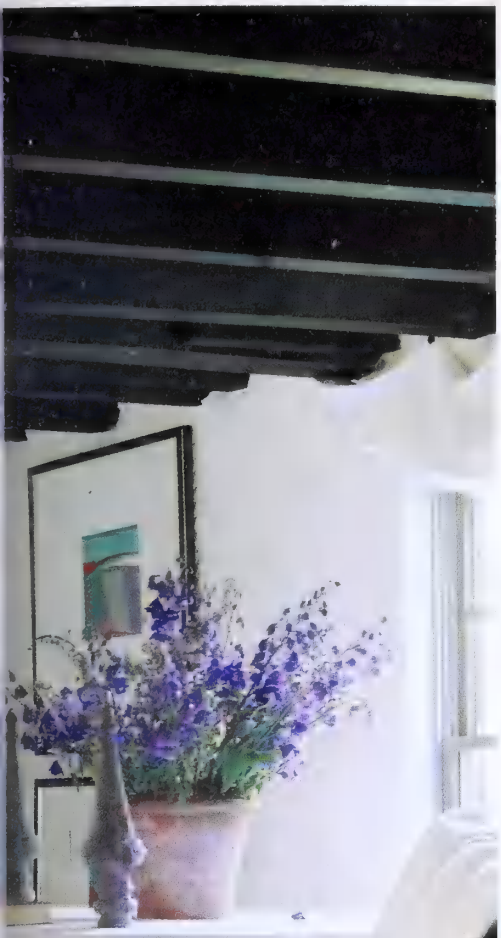
The successful campaign to adapt a ruin for living today

Set on four sun-dappled acres of lush Virginia countryside, the gristmill on Catoctin Creek in Taylorstown recalls an earlier, simpler America when mills were mainstays of small-town economic life. In 1979, when Leesburg-based interior designers Ed Bouchard and Bud Yeck spotted the abandoned 18th-century building, they felt they had found a window into history. Recalls Bouchard, "We just had to have it." But the pair's enthusiasm was dampened when they realized that their idyllic mill had a crucial problem, namely water—too much of it. Mills, of course, are built beside the water, and this one, which had been in continuous use from its construction until 1958, had been designed to exploit as much of the Catoctin as possible. To turn the waterwheel, a channel called a millrace ran from the nearby creek through the building. Though the waterwheel had long since disappeared by the time the two designers came on the scene, the not-so-romantic race remained, making serious flooding a problem. To control flooding, which had proved to be the undoing of earlier residents, Bouchard and Yeck built an elaborate earth island by filling the original 14-foot drop-off along three sides of the mill with 50 truckloads of landfill. By doing this, they not only banished the worst of the floods (they hope), they also gave themselves a gently sloping lawn and room for an inviting terrace off the kitchen. ►

Ed Bouchard and Bud Yeck have spent the past 10 years making the inside of the gristmill (above left) as composed as the outside. The two designers built a stone gate topped by antique pineapple finials to create an appropriately picturesque entrance (left). By filling in the land around the mill, the men gained room for a terrace (opposite). The terrace is surrounded by trellises that can be covered with plastic sheeting to keep out rain and make a winter home for potted plants. Metal bench and birdcage, Devonshire, Middlebury, Va.



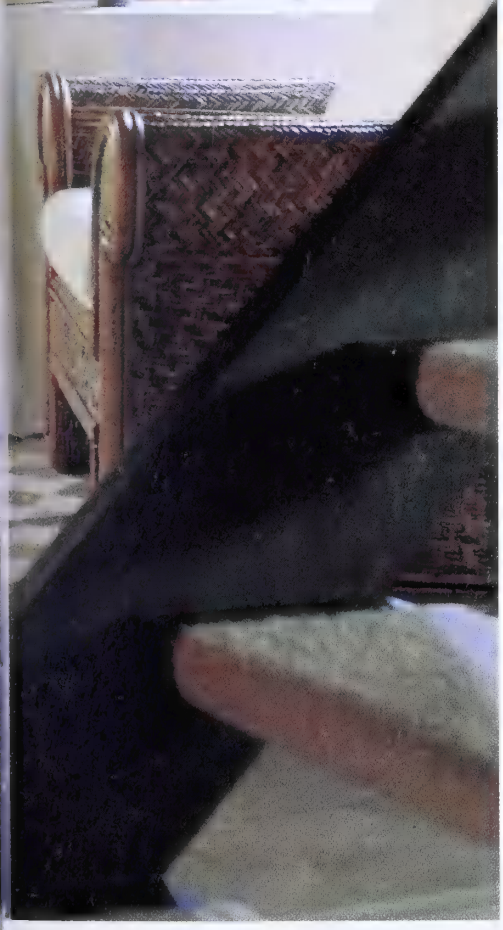

"We didn't feel we had to decorate in an American primitive style
just because this is an American primitive building"



After making the mill habitable, Yeck and Bouchard turned to the decorating (earlier residents had installed a kitchen, bathrooms and bedrooms). Although they kept the heritage of the building in mind, they were not after period perfection. Instead, their design is a fresh mix of new and old, rustic and sophisticated. "We didn't feel we had to decorate in an American primitive style just because we were in an American primitive building," says Bouchard. The 20-by-50-foot living-dining room on the first floor was the biggest challenge. With its heavy beamed ceiling and deep, small windows, the space had no more warmth than a cavern. Because of an early flood, the original pine floors had been lost and replaced, so Yeck and Bouchard felt no compunction about staining the floor platinum to counteract the dark ceiling. They replaced two small windows with sliding glass doors to capture a view of the stream and bring in a wash of light. To build a light and airy look, they added plenty of white upholstery and wicker furniture, and had a decorative painter make the walls look like white stone. ►



The large living-dining room (left) is divided into two seating groups. Plaster columns (above) form a small alcove and add a vertical note to a room dominated by horizontal beams. A mud room (below) was created when Yeck and Bouchard installed a powder room. It is a perfect place to kick off garden boots. Table, baskets, twig chair, M. Salak Antiques.







Rather than invest in an expensive dining-room table (the fear of flooding remains), Yeck and Bouchard had an octagonal plywood table made, which they drape to suit their mood. Giacometti-style chandelier is from Lambeth. The men collect horn furniture. Their favorite: a table made of deer antlers. ▶





In summer, the library wears white; come fall, it's paisley

Like many other designers, Yeck and Bouchard use their home as a laboratory, indulging their whims and adventurous, eclectic taste. The second-floor library—their favorite space—is a good example: The room stars a wall-hung antique Japanese screen that coexists with a table that is just an old painted-oak farm piece cut down. Accessories include busts of *Frankenstein* author Mary Shelley and her husband, poet Percy Bysshe Shelley. During the summer, plump sofas sport crisp white cotton slipcovers; when fall comes, they are decked in rich paisleys. The guest bedroom has a completely different mood. Feminine and cozy, the small space invites visitors to relax. Walls are sponge-painted a gentle blue to complement pretty print fabrics on the window, stool and bed. As a reminder of the real ivy that had crept inside the window years before, Yeck and Bouchard painted ivy around the sill. Though Yeck and Bouchard have come a long way with the old mill, the "reclamation project" continues. An unfinished third floor lies waiting, and the rest of the 260-year-old house requires constant attention. But essentially, Bouchard and Yeck's mission is accomplished—the mill has become a serene and soothing place to live. Says Bouchard, "It's an I'm-glad-to-be-home kind of place." ■

Editor KAAREN PARKER GRAY
Writer RHODA JAFFIN MURPHY
Photographer WALTER SMALLING





The second-floor library (left and above right) is a comfortable retreat, with lots of upholstered pieces and a woodburning stove. In the guest bedroom (right), four Minton plates serve as art. The bed is said to have come from a Stanford White house and is carved to resemble bamboo. There is a matching armoire (not seen). Dressing table is French provincial.



THE TIMELESS APPEAL OF TREILLAGE

Trelliswork, though never forgotten by designers, is enjoying a surge in popularity. We love its romantic look



The architecture firm Judge • Skelton • Smith and the landscape design firm Morgan Wheelock Inc. collaborated on this pergola (above). One of two gazebos (opposite) designed by Roger Roberts Associates for the Long Island, N.Y., estate of Martin and Mary Lea Richards is surrounded by a Chippendale-style fence (left).

Trellises charm even the most urbane homeowners among us. They seem to hint at a secret garden beyond the wisteria-covered bower. Evocative and romantic as they are, trellises are practical, too, providing support for climbing plants, adding architectural significance to landscapes, and shading balconies and porches.

Roomlike gazebos and pergolas perfumed by webs of flowers are captivating focal points for any garden; if they are made of latticework, they are even more picturesque. Across the motor court from a New England house, a pergola (above) makes the arrival of guests more dramatic. Instead of simple timber posts, classical columns support the overhead beams. "From the road below," says architect Stephen Patrick Judge, "it looks like a temple."

While pergolas are occasionally outfitted with a bench or two, gazebos offer a more private retreat. Some are primitive, with twisted-branch walls and thatched roofs; others convey a delightful sense of old-fashioned fantasy with lattice screens and lath roofs. ►

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TOP LEFT, ERIC ROTH. OTHERS, MICHAEL DUNNE





Trellises are as crisp and classic indoors as they are in the garden

Painted white or antique verdigris and mounted on walls or ceilings, trellis-work can be used to bring the fanciful look of a gazebo indoors. In a Southampton, N.Y., sitting room (left and below), treillage was combined with a country flagstone floor, a skylight and potted plants for a pavilion effect. Lath screens curve around the corners of the glass doors to recall a gazebo's open archways. Other interpretations might include a vintage ceiling fan, pieces of garden statuary or a small fountain. Here, nostalgic flourishes reinforce the aura that trellises introduce: white wicker with its front-porch evocations, blue-and-white china and Far Pavilions chintz with their echoes of 18th-century chinoiserie. ►





The more formal of the two gazebos on Martin and Mary Lea Richards' estate (above right) has a curving roof that recalls the Mughal-inspired domes of the Brighton Pavilion. Do-it-yourself gazebo kits provide an inexpensive way of enjoying this luxury.

Left and right: The checkerboard patterns of the windowpanes and the trellis bring the room a crisp geometry. Antique cobalt glasses, $3,200 for set of six, Kentshire Galleries, Ltd. All blue-and-white china, John Rosselli. White wicker and plump ruffled pillows say summer. Fabric, $25 per yd., Waverly.



PHOTOS THIS PAGE, MICHAEL DUNNE

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PHOTOS THIS PAGE: JEFF McNAMARA

A new crop of lattice-inspired fabrics, carpets and china makes it easy to create garden rooms

Lattices are an old motif in decorating: They were carved on Chippendale furniture, cast in iron on Regency veranda railings, and printed as a ground on William Morris wallpaper. This season, inventive interpretations of treillage lend a pastoral look to fabrics, rugs, even china. Trompe l'oeil versions of latticework go far beyond conventional wooden slats and bamboo stalks to include bands of lush vines and fretwork.

To set the stage for a romantic garden room, try hammering lattice screens—available prefabricated at most lumberyards—to walls for a striking architectural shell. Or hire a professional artist to paint a faux-lattice mural. An easy do-it-yourself solution is to apply trellis wallpaper to a folding screen (above left), edge each panel with a border, then personalize it with birds and flowers hand-cut from other wallpapers or picture books. Treillage moves to the floor on the wool carpet crisscrossed by vines. Tiles can easily be set in the signature diamond pattern of trelliswork. Terra-cotta blocks were laid down in a garden room (opposite) with clumps of moss to reproduce the casual look of an outdoor patio.

In fabrics as in rugs, patterns with white or pale grounds are best for bringing indoors the spacious open-air feeling of a gazebo or pergola. For furniture and accessories, choose pieces that would be at home in the garden. Our choices (shown on these two pages) include a twisted-wire settee, a metal lamp with a base in the shape of a climbing plant, bowls of real and papier-mâché fruit and vegetables, and ceramic dinnerware decorated with a stylized trellis border. ■

Editor KATIE RIDDER
Writer GLENN HARRELL

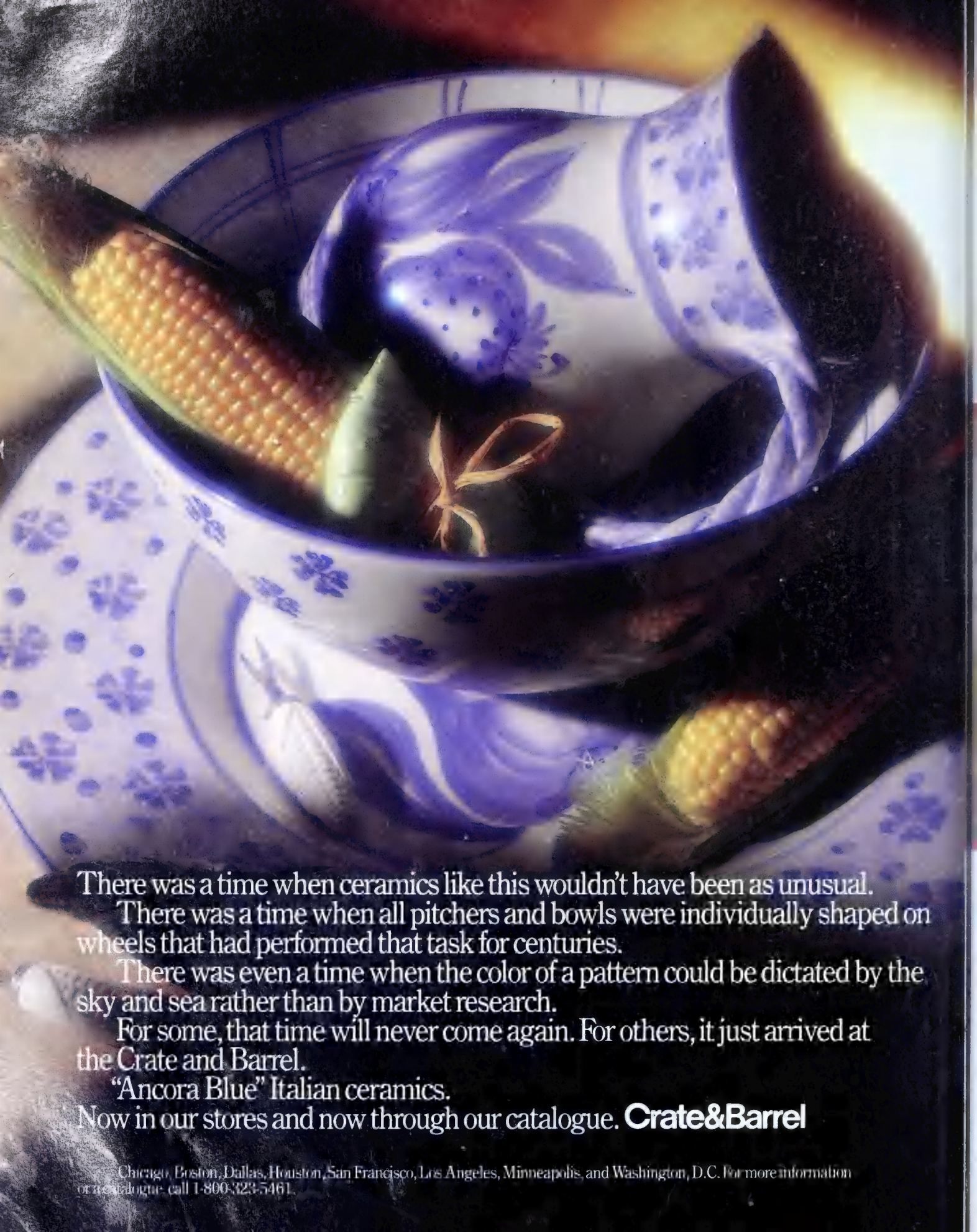


Screen (above) in "Devon Lattice," $54 per roll, Country Life; border, $10 per yd., Brunschwig. Settee, $925; lamp, $295; both, Wolfman-Gold & Good Company. Carpet, $1,200, Kamdin. Tableskirt fabric, $25 per yd., Waverly. Left: Place mat, $18 for 12, The Well-Furnished Garden. Plate, $20; cup and saucer, $25; all, ABC Carpet & Home. Flatware, $80 per setting, Platypus.

Low red table (opposite), $350, Zona. Teak bench, $1,055, Brandywine Garden Furniture. Shawl, $950, Laura Fisher. Frame, $170, Garden Source Furnishings. Brackets, $60 ea., Lexington Gardens.

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There was a time when ceramics like this wouldn't have been as unusual.

There was a time when all pitchers and bowls were individually shaped on wheels that had performed that task for centuries.

There was even a time when the color of a pattern could be dictated by the sky and sea rather than by market research.

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CLOSE-UPS

By PHYLLIS BARTLETT



ERIC ROTH

This pergola wall (above) includes a lath arch made in "disappearing perspective," which gives the illusion of depth behind the pool. It was inspired by old French latticework (more, page 90).



LANGDON CLAY

To embellish a high, beamed wall in a living room (page 64), artist Rae Rau envisioned a three-foot-tall design adapted from old sundials (above). The Latin motto, from a Victorian garden book, loosely translates "I count only the sunny hours." Rau chose pale colors to achieve the timeworn fresco effect seen in old European sundials. She scaled up the illustration on transfer paper (from an art-supply store), then transferred it to the wall and hand-lettered the numbers and mottos. Last, she applied acrylic paints.



JOHN VAUGHAN

AERIE RETREAT

When he remodeled a small Carmel, Calif., cottage, architect Stephen Wilmoth tucked an 8-by-12-foot library loft (left) under the eaves, overlooking the two-story living room (page 72). Wilmoth maximized space with a built-in bench and shelves, then added the wicker chair and twig table. A diminutive casement window lights the space. This is now the owners' favorite spot for a cozy read.



JEFF McNAMARA

Decorator Mario Buatta used picot-edged galloon to punctuate an entire room (page 80), including this mantel (right). Scarlet trim defines the large space and echoes borders on window curtains. A practical point: It covers places where sheeting was stapled to walls. Note how mantel corner is turned with tiny pleats. It is easy to copy this detail using inexpensive grosgrain. Whimsical bows over miniatures are Buatta signature.

PATTERN PLAYS

Here is an example of the effectiveness of mixing pattern (right and page 58). Ticking stripe, leopard, toile, paisley and needlepoint work together because of their warm colorings. An Oriental influence in some of the patterns and accessories—brass fruit, a carved lamp table base—lends an exotic flavor.

FOR MORE DETAILS,
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LANGDON CLAY

SPECIAL PROJECT

CHECKERED CHAIRS TO COPY

The painted wicker chairs here and on our cover appear to be beloved old family furniture, but they are new pieces that resulted from a collaboration between House Beautiful and artist Frank Viner. We commissioned Viner to make the chairs look "as if they had sat out in the rain for years" while remaining fresh and inviting. Here is what he did; the process is easy to copy.

Materials: He used one gallon of Benjamin Moore Latex Flat #928 cream, two quarts of #798 blue for the base coats and one quart of flat gray latex. Also needed: one 4-inch paint brush, a 2-inch-thick piece of foam rubber for the square pattern, plus foam-rubber scraps, bond paper cut into 10-inch squares, a charcoal pencil, #80 sandpaper and polyurethane gloss.

Directions: Viner brushed two coats of the blue base color on the chairs, allowing each coat to dry. He then created an antique look by mixing the blue with the gray, rubbing it into the entire chair with the foam-rubber scraps.

After this coat dried, the next step was to apply the pattern. House Beautiful wanted a checkerboard design, so Viner cut out squares of bond paper and placed them on the chairs to determine the appropriate size (10 inches) for this piece of furniture. He also wrapped paper squares around the chair's top edges and sides where the pattern would logically follow. Viner attached the squares at their corners with transparent tape, and using the charcoal pencil, he marked the edges of the squares, then removed the paper.

Once the pattern was marked, the artist applied the cream-color paint to alternate squares using a piece of foam rubber cut to size. After the chair dried, he lightly sanded the entire surface by hand. To finish, Viner recommends using a polyurethane gloss.

—KELLY O'CONNOR



JEFF McNAMARA

TURN WICKER CHAIRS INTO WITTY PIECES THAT LOOK MELLOWED WITH AGE



The painted chairs (above) executed by Frank Viner are a fresh approach to wicker, seen close up, right. Unfinished chairs, Palecek. Planter, cement squirrel, dish, John Rosselli International.

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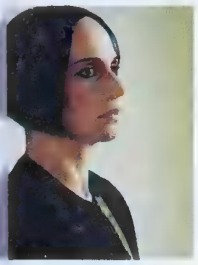
LIKE THE GUEST LIST THE PERFECT PARTY TABLE SHOULD BE A GOOD MIX

TOM ECKERLE



Green and white and a touch of rose for a table combining the old and the new.

Tapping the ideas of a few famous hosts, we've collected tips for table setting.



Designer **Mary McFadden** (left) defies convention for her table settings. She often uses arts or crafts objects as a centerpiece. Sometimes she mixes ceramics with fake flowers, gilding the whole affair with spray paint. Sometimes she combines art glass with Baccarat crystal. **"I comb flea markets for antique lace and sew generous strips around cotton gauze squares to make lavish, oversize napkins."**



LANGDON CLAY

Paloma Picasso (right) connects table setting to fashion design. **"Dressing used to be by the book—everything was perfectly matched, and tables were the same. Not today."** She likes mixing old and new tableware, but she avoids the vivid colors she so loves to wear.

Picasso feels the need for quieter colors at home. She likes to use different china patterns for each course. She keeps them low-key, with a shot of color for the dessert plate.

Renny, the floral designer and party planner (below), thinks entertaining will be far more relaxed in the 90s. **"We've done away with the pretensions of the eighties. Everything is quieter, less ostentatious."** He suggests using a favorite houseplant as a thrifty centerpiece instead of buying something new.



COURTESY, PERRIER-JOUET

Martha Stewart (right) is always dreaming up new ways to set the table. **"Right now I'm collecting Wedgwood lusterware."** Often she finds only a few pieces of a pattern, but she mixes them up, placing them on silver service plates, with pearl-handled flatware.



© 1989 by Christopher Baker, from *Martha Stewart's Christmas*



TOM ECKERLE

Cookbook author **Lee Bailey** (right) likes simple bistro tables: **"soft, oversize napkins, and big flatware that is comfortable in the hand."** His plates are always white or ivory. Small containers of garden flowers complete the look. ■

—JANE ELLIS

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Talented chefs from the Midwest are returning to their roots to create an exciting new cuisine based on freshness and flavor

COOKING FROM THE HEARTLAND

Lake Erie walleye pike is neatly packaged in Napa cabbage by chef Ralph DiOrio of Sammy's in Cleveland.►



Great local produce and classic cooking techniques give midwestern food its special flair

Now that homey food is back in vogue, it is no surprise that midwestern cooking is making news. A growing number of talented chefs in our nation's heartland are working with farmers to produce an incredible variety of wild and cultivated produce. Combining this harvest with classic cooking techniques, these chefs are producing a lively new cuisine. California was the first to tap the potential of local producers, amassing a wide selection of fresh fruits and vegetables to create new, thoroughly American dishes. Now Michigan is second only to California in the variety and quantity of its local produce, much of it esoteric delicacies like wild mushrooms, dried cherries and persimmons.

Years ago many midwestern farmers gave up everything for soybeans and corn. Now some of them are producing the rare vegetables, herbs, lettuces and soft fruits in demand today. Chefs also encourage young foragers to bring in all kinds of mushrooms, edible flowers, fiddleheads and other wild greens. Brilliantly fresh perch, smelt and lake trout are netted for restaurants by Indian fishermen. And there is boundless wild game. With all this splendid raw material, midwesterners look to their European roots to create a hearty, honest cuisine. ►









Far left: A mixture of wild mushrooms is creamed, combined with Missouri country ham and served with wild thyme biscuits by Richard Perry of St. Louis. Near left: Vegetarian spring chili from Michael Foley of Printer's Row restaurant in Chicago is a new twist on an old favorite. Wineglass, Wolfman-Gold and Good Company. Flatware, Barneys New York.

Above: Chicken is dressed up in a phyllo pastry wrap and served with julienned vegetables by Ralph DiOrio of Sammy's in Cleveland. On the left, a salad of foraged foods—morels, wild asparagus and ramp—from Jimmy Schmidt, chef of The Rattlesnake Club in Detroit. Wineglasses, D.F. Sanders. Corkscrew, The L.S. Collection. Salt cellar, Thaxton. Plate, Henri Bendel.

RECIPES BEGIN ON PAGE 112

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Cooking from America's heartland builds on European traditions

They have not yet formed an association; they are still wary of publicity. But a number of talented chefs are doing a lot to erase the bland meat-and-potatoes image of midwestern food. Yes, they love meat and potatoes, but they are also creating an array of sophisticated variations on traditional heartland food. To find out about the special dishes they are offering in their restaurants, we rounded up some of the chefs who are making news.

Michael Foley of Printer's Row in Chicago is a third-generation restaurateur. He is a passionate environmentalist and strives to bring out the best in the local farmers and winemakers. Chef Jimmy Schmidt, owner of The Rattlesnake Club in Detroit, is already an American star. Harlan Peterson of Tapawingo, a country restaurant in Ellsworth, Mich., used to be an industrial designer, but he turned to food and achieved his best creations. Richard Perry, whose signature restaurant is in St. Louis's Hotel Majestic, goes back to the turn of the century for his inspiration—food from old hotels, riverboats and great private houses. He uses these as a basis for all his dishes, including his chocolate cake made with mayonnaise. Ralph DiOrio's restaurant, Sammy's, housed in a converted warehouse in Cleveland, has an adjoining gourmet market.

"We're very eclectic in our cooking," says Jimmy Schmidt. "We are influenced by the cuisines of all our countrymen—the grilling tradition of California, the classic fare of the Eastern Seaboard, the intense flavor of the Southwest, the Creole heritage of New Orleans." But most importantly the chefs depend on small farmers and foragers to bring them the cream of the crop. Michael Foley sums it up: "I'm trying to show off all our local produce and offer a more sophisticated style of cooking." ■

Food Editor JANE ELLIS
Editor KIRSTEN HARWOOD
Photographer TOM ECKERLE

Above left: A trio of seasonal fruit desserts. Top: Rhubarb shortcake with whipped cream and a drizzle of caramel sauce from Harlan Peterson of Tapawingo in Ellsworth, Mich. Center: Wild rice and tart-cherry custard garnished with mint from Michael Foley of Printer's Row in Chicago, and a custard gratin of strawberries and rhubarb from Jimmy Schmidt of The Rattlesnake Club in Detroit.

RECIPES BEGIN ON PAGE 112

Left: Chocolate cake, boardinghouse style, a state-fair classic revived by Richard Perry. Tablecloth, Bergdorf Goodman. Blue-patterned plates, Barneys New York. Marbleized plate, James II Galleries Ltd. Plate, cup, saucer, Barneys. Opposite: Fresh basil cheesecake, a delightful savory appetizer or lunch dish from Harlan Peterson. Plate, candlesticks, James II. Glasses, Henri Bendel.

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WINE & GOOD SPIRITS

By DORIS TOBIAS

FOR THE LAZY, HAZY DAYS OF SUMMER, PUNCH BY THE GLASS



DONATELLA BRUN

Conformity is out! Individual choice is in! Even the traditional punchbowl is being rethought. Why not adapt the punch idea to individual service in generous-size glasses and give your guests an option? Made-to-order refreshments to linger over on a summer day should be freshly prepared blends of wines, spirits, fruit juices, tea, seasonal fruits and berries, a froth of fizzy water and a colorful garnish. Some basics to have at the ready:

- Sound inexpensive wines available in 750-milliliter and 1.5-liter bottles, such as California reds and whites from R. Mondavi, Mirassou and Wente Brothers. Or use your favorite wine shop's "house" red and white; there is no need to uncork lofty vintages for punch;
- A spectrum of spirits: vodka, gin, white rum, brandy; fruit-flavored liqueurs such as framboise (raspberry) and crème de cassis (black currant) for rosiness; Curaçao, Cointreau or other triple-sec liqueurs for piquant orange flavor; and a crème de menthe for a verdant coolness;
- Sparkling water, club soda, ginger ale and Sprite to give a tingle to the tongue and help lengthen the drink;
- Fruit juices, preferably fresh, including orange, grapefruit, pineapple, lemon and lime.
- Double-strength cooled tea made from a bracing blend of your choice.

RED WINE PUNCH

¼ cup fruity red wine
⅓ to ½ cup freshly squeezed orange juice
Sparkling water or club soda
3 seedless red grapes, to garnish
Glass suggestion: 16-ounce Bordeaux or Burgundy glass

☐ Combine red wine and orange juice in the glass and add plenty of ice cubes. Finish with a splash or two of sparkling water and stir gently to blend. Top with grapes.

Cool down with a hot new punch. Above, from left: White wine punch garnished with mint, red wine punch, citrus peach cooler, nonalcoholic iced tea and frosty tropical punch.

INSTANT REFRESHMENT



- *A large glass is best for individual punches. Try a 14- to 16-ounce iced-tea glass or goblet, or a 16- to 22-ounce wineglass.*
- *For intensified flavor and antidilutant, freeze orange, grapefruit and pineapple juice in ice-cube trays and use in lieu of ice.*
- *Thin curls of orange, lemon and lime make attractive garnishes that won't wilt.*
- *For punch, blend tea that will not overwhelm the mix with flowery or smoky flavors.*

RECIPES CONTINUED ON PAGE 115

FOR MORE DETAILS, SEE PRODUCT INFORMATION

QUICK COOK

PREPARE AHEAD FOR A LIGHT AND LIVELY DINNER

Healthful food, low in calories but high in flavor, is what Safety Harbor Spa in Safety Harbor, Fla., provides for its many weight-conscious guests. It is food based on vegetables, fruits and grains—all low in fat. Here are three of the most popular dishes on their menu. Gazpacho, a medley of summer vegetables, requires no cooking; the only work is chopping the vegetables. The soup keeps in the refrigerator for several days. Cornish hens marinated in yogurt and tangy Dijon-style mustard can be prepared ahead and take only about 30 minutes to broil. Fruit and lemon wafers give the final sweet taste. —JANE ELLIS

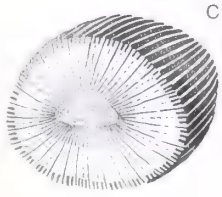


GAZPACHO

3 jalapeño peppers, diced
1 teaspoon Tabasco sauce
1 tablespoon fresh parsley, finely chopped
1 teaspoon fresh cilantro, finely chopped
3 large tomatoes, peeled, seeded and finely chopped
1 cucumber, peeled, seeded and finely chopped
½ cup green pepper, finely chopped
½ cup yellow pepper, finely chopped
2 tablespoons onion, chopped
2 tablespoons scallion, chopped
3 cups tomato juice
½ teaspoon red pepper
½ teaspoon cayenne pepper
½ teaspoon cumin
½ teaspoon white pepper
Sliced cucumber, freshly chopped cilantro or parsley, to garnish

☐ Combine all ingredients and chill at least 2 hours. Serve garnished with cucumber slices, freshly chopped cilantro or parsley. (Puree mixture 12 seconds in blender if smooth soup is desired.) Makes 6 cups.

BRIAN CALLANAN



MUSTARD CORNISH HENS

1 tablespoon olive oil
1 cup plain low-fat yogurt
¼ cup Dijon-style mustard
½ lemon, squeezed
¼ teaspoon pepper
Pinch salt
3 Cornish hens, split in half
2 bunches watercress

☐ In a small bowl combine all marinade ingredients.

☐ Coat 3 split Cornish hens with marinade and marinate in a glass or enamel dish in refrigerator at least 1 hour and up to 8 hours.

☐ Broil each side 15 minutes about 5 inches from flame, basting occasionally with remaining mustard mixture. Or bake at 375°F 45 to 50 minutes until golden brown. Serve with a handful of washed, drained watercress. Serves 6.

FRESH FRUIT WITH YOGURT

1 cup fresh strawberries, rinsed and hulled
3 ripe nectarines
3 kiwi fruit
1 banana
2 tablespoons honey
½ cup plain low-fat yogurt

☐ Slice strawberries, nectarines, kiwi and banana and arrange on plates. Soften honey and stir into yogurt. Top fruit with yogurt-and-honey mixture. Serves 6.

LEMON WAFER COOKIES

⅓ cup shortening
⅓ cup brown sugar, firmly packed
1 egg
1 tablespoon lemon juice
1½ teaspoons grated lemon rind
½ teaspoon vanilla extract
1 cup all-purpose flour
¼ teaspoon baking powder
¼ teaspoon baking soda
¾ cup crispy rice cereal

☐ In a large bowl, cream shortening and gradually add sugar, beating until light and fluffy. Add egg, lemon juice, lemon rind and vanilla. Beat well and set aside.

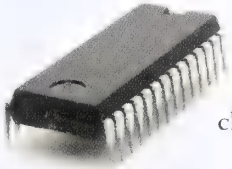
☐ In another bowl combine flour, baking powder and baking soda and stir well. Gradually add to creamed mixture, beating well. Stir in cereal.

☐ Drop dough by heaping teaspoonfuls 2 inches apart onto ungreased cookie sheet. Bake at 375°F 8 to 10 minutes. Remove from cookie sheet and cool on wire racks. Makes 32 cookies. ■

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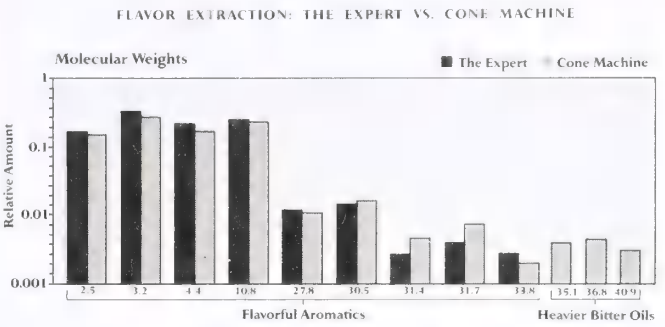


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The Expert™
BY MR. COFFEE

COOKING FROM THE HEARTLAND

Continued from page 106

GRATIN OF STRAWBERRIES AND RHUBARB

From Jimmy Schmidt.

- ½ cup wild ginger, peeled and diced (or substitute ginger root)
- ¼ cup granulated sugar
- 1 cup water
- ½ cup superfine sugar
- 10 egg yolks
- 1 tablespoon vanilla
- 2 cups heavy cream, scalded
- ½ cup cognac
- 2 tablespoons unsalted butter, room temperature
- 2 cups rhubarb, cut into 1-inch pieces
- 4 cups strawberries, sliced

□ In a small saucepan combine ginger, ¼ cup granulated sugar and water. Bring to a simmer over medium heat, cooking until tender and mild, about 30 minutes. Strain.

□ In a bowl combine ¼ cup superfine sugar, egg yolks and vanilla. Whisk thoroughly. Add hot cream, stir in cognac and strain. Keep warm.

□ In a large skillet over high heat melt butter and add rhubarb and remaining sugar. Cook about 5 minutes, until soft and all juices are reduced.

□ Spoon rhubarb into ramekins or oven-proof gratin dishes and top with strawberries and blanched ginger. Pour custard over to fill and bake in a preheated 400°F oven until custard sets and top is golden, about 8 minutes. Serves 6.

ASPARAGUS, MORELS AND RAMP SALAD

From Jimmy Schmidt.

- 2 tablespoons olive oil
- ½ pound morel mushrooms, cleaned and cut in half
- 24 asparagus spears, peeled and blanched
- 8 stalks ramp, cleaned, trimmed and blanched (or substitute leeks)
- Salt, freshly ground pepper, to taste
- Chives, to garnish
- Walnut vinaigrette (recipe follows)

□ In a large nonstick skillet heat olive oil until hot. Add morels, cooking until golden, about 3 minutes. Add asparagus and ramp, cooking until just warm, about 1 minute. Season to taste.

□ Arrange asparagus on serving plates. Top with ramps and morels, and spoon vinaigrette over them. Top with chives and serve. Serves 4.

Walnut Vinaigrette

- 2 tablespoons shallots, roasted in olive oil until tender
- 4 tablespoons balsamic vinegar
- ¼ teaspoon salt
- ½ cup walnut oil
- ½ cup corn oil
- Freshly ground pepper, to taste
- ½ cup chopped, toasted black walnuts

□ In a blender combine shallots, vinegar and salt. Puree until smooth. Gradually add oils in a steady stream until thickened. Season to taste. Stir in chopped walnuts. Makes ¾ cup.

RHUBARB SHORTCAKE WITH CARAMEL

From Harlan Peterson.

Rhubarb:

- 3 cups fresh rhubarb, cut into 1-inch pieces
- 1 cup sugar
- ⅓ cup fresh orange juice
- ½ teaspoon grated orange zest

Shortcakes:

- 5 tablespoons unsalted butter, room temperature
- 1¼ cups all-purpose flour
- ¼ cup light brown sugar
- 1½ teaspoons baking powder
- ¼ teaspoon salt
- ¼ teaspoon grated nutmeg
- 1 egg
- 4 tablespoons heavy cream

Caramel sauce:

- ½ cup sugar
- ¼ cup water
- 3 tablespoons whipping cream
- 2 tablespoons unsalted butter, room temperature

Whipped cream:

- 1 cup whipping cream, firmly whipped

□ Prepare rhubarb: In a baking dish combine rhubarb, sugar, orange juice and orange zest. Cover and bake in a preheated 350°F oven about 20 minutes, or until rhubarb is just tender. Keep rhubarb chunks intact; do not break up by stirring. Remove from oven.

□ Make shortcakes: In a bowl, cut butter into flour, brown sugar, baking powder, salt and nutmeg until mixture resembles coarse meal. Combine egg and cream and stir into flour mixture until dough just comes together (will be sticky).

□ Using two forks, drop dough in six portions onto a baking sheet lined with parchment paper. Bake in a preheated 400°F oven about 15 minutes, or until lightly browned.

□ Make caramel sauce: In a small saucepan combine sugar and water, cover, and bring to a boil. When sugar has melted, remove lid. Cook gently until liquid is deep golden brown. Remove pan from heat and slowly whisk in cream and butter. If caramel is not smooth, return to heat. Set aside.

□ Prepare shortcakes: Split biscuits in half and place bottom halves in flat soup bowls. Spoon warm rhubarb sauce over biscuits.

□ Spoon dollop whipped cream on biscuits and replace top of biscuit, somewhat to the side. Pour about 2 tablespoons caramel sauce over biscuit. Serve garnished with a fresh mint sprig and violet flowers. Makes 6 servings.

FRESH BASIL CHEESECAKE

From Harlan Peterson.

- ½ cup fine, dry bread crumbs
- 1¼ cups grated Parmesan cheese
- 1 tablespoon soft butter
- 2½ cups fresh basil leaves, packed
- ½ cup parsley leaves
- ¼ cup olive oil
- ½ teaspoon salt
- ¼ teaspoon cayenne pepper
- 1 large garlic clove
- 2 cups ricotta cheese, room temperature
- 4 cups cream cheese, room temperature
- 5 large eggs
- ½ cup pine nuts

□ In a small bowl mix bread crumbs and ¼ cup Parmesan cheese. Sprinkle mixture into a 10-inch springform pan buttered on both bottom and sides, turning to coat completely.

□ In a food processor mix basil leaves, parsley, oil, salt, pepper and garlic until a smooth paste forms, scraping sides occasionally.

□ In a mixing bowl beat ricotta cheese, cream cheese and 1 cup Parmesan cheese until smooth and lightened, about 5 minutes. Scrape sides of bowl and fold in eggs, one by one, and continue beating another 2 minutes. Remove about one-third of mixture to a small bowl. Fold basil mixture into original two thirds cheese mixture until well blended. Pour basil-cheese combination into springform pan, and carefully spread (or pipe) an even layer of plain cheese mixture on top. Sprinkle with pine nuts.

□ Set pan on a baking sheet and bake in a preheated 325°F oven 1½ hours. Turn off oven and cool cheesecake about 1 hour with oven door slightly ajar. Transfer to a rack and cool completely. Serve at room temperature or slightly warmed. Makes 12 servings.

CHOCOLATE CAKE

From Richard Perry.

- 2 cups cake flour
- 1 cup sugar
- ½ cup cocoa
- ½ teaspoon salt
- 2 teaspoons baking soda
- 1 cup mayonnaise
- 1 cup hot water (90°F)

□ In a mixer combine all ingredients, using low speed. Pour into a greased and floured cake pan and bake in a preheated 350°F oven 30 minutes, or until tester comes out clean. Serves 9.

CREAMED WILD MUSHROOMS WITH WILD THYME BISCUITS

From Richard Perry.

- ½ cup fresh tree oyster mushrooms
- ½ cup sliced fresh morel mushrooms
- ½ cup sliced fresh shiitake mushrooms
- ½ cup sliced fresh porcini (or cepes) mushrooms
- 1 tablespoon minced garlic
- 1 cup diced country ham
- ¼ cup walnut oil
- 1 cup chicken stock
- 2 tablespoons balsamic vinegar
- 2 tablespoons honey mustard
- 2 cups heavy cream
- 3 tablespoons minced fresh thyme
- 1 tablespoon Armagnac
- 2 tablespoons green onions
- Freshly ground pepper, to taste

□ In a large bowl combine mushrooms, garlic and country ham. In a large saucepan sauté mixture about 5 minutes in walnut oil and deglaze pan with chicken stock. Add balsamic vinegar, honey mustard, heavy cream and reduce by one quarter. Add thyme, Armagnac, green onion, and pepper, to taste. Reduce until thickened. Serves 6.

Wild Thyme Biscuits

- 6 cups pastry flour
- 2 tablespoons baking powder
- 1½ teaspoons salt
- 3 tablespoons sugar
- 6 tablespoons chopped fresh wild thyme or parsley
- ¼ cup lard, chilled
- 2¼ cups milk

□ In a mixer combine dry ingredients and chopped wild thyme. Add lard and use whip attachment to cut chilled lard into dry ingredients, until mixture resembles coarse meal.

□ Switch to dough hook, stirring at slow speed, and add milk to mixture until a soft ball is formed.

□ Sprinkle flour on counter, then roll and pat dough out to 1 inch thick. Cut into rounds with a biscuit cutter and bake on an oiled baking sheet at 350°F until done (about 15-20 minutes), or until golden brown. Serves 6.

SPRING CHILI

From Michael Foley.

- ½ pound northern beans

(Continued on page 114)

A tender portrait of motherhood from a renowned artist...

"Loving Steps"



Shown smaller than actual size of 15 inches high (mother) and 8 inches high (baby). Complete with a stand for each doll.

Instinctively, the baby girl wraps her tiny fingers around her mother's as she takes an eager step. Mother glances down, aware that this moment will pass all too quickly, yet will live in her memory forever.

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Lavish use of lace, flounces, satin ribbons, and petite fabric flowers capture all the grace of Victorian costuming.

Recommended by Ashton-Drake, "Loving Steps" is certified Premiere Grade—your assurance of superior artistry and craftsmanship. At $125.00, "Loving Steps" is an heirloom-quality issue of exceptional value today, and may be a wise investment for the future.

Admire "Loving Steps" in your home...but please act promptly. The edition closes in 1990, after which no more will ever be made. Order now.

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COOKING FROM THE HEARTLAND

Continued from page 112

- 3 tablespoons safflower oil
- 1 medium onion, finely diced
- 1 small rib celery, finely diced
- 1 leek (white or green), finely diced
- 1 clove garlic, finely chopped
- Salt, freshly ground pepper, to taste
- ¼ poundbulgar wheat
- ¼ poundgarbanzo beans, fresh and soaked four hours
- ¼ teaspoon ground pepper
- 1 tablespoon cumin dried
- 1 tablespoon oregano dried
- 8 tablespoons chili peppers, finely chopped
- 3 cups chicken stock
- 1 medium-size zucchini, finely diced
- 6 tablespoons brick cheese, grated
- Red or green chili peppers, sliced, to garnish

□ Cover northern beans with water (2 inches over beans), bring to a boil, remove from flame and soak overnight.

□ In a one-gallon saucepan, heat safflower oil, add onion, celery, leek and garlic and simmer until mixture softens. Season to taste. Add northern beans and stir; add bulgar and garbanzo beans and stir again. Sprinkle in seasonings. Add chicken stock and simmer, partially covered, about 30 minutes. Add zucchini and continue cooking until mixture is tender. Sprinkle with grated cheese to taste and top with chili peppers. Serves 4.

WILD RICE AND TART-CHERRY CUSTARD

From Michael Foley.

- ¼ cup dried tart cherries
- 3 tablespoons brandy
- 3 whole eggs
- 1 cup sugar
- 3 cups milk
- ½ teaspoon cinnamon
- ¼ teaspoon nutmeg
- 1 piece vanilla bean (about 4 inches)
- 6 egg yolks
- ½ cup cooked wild rice
- 2 tablespoons butter
- 3 tablespoons bread crumbs

□ Steep cherries in brandy by warming alcohol and dropping cherries in pan. Cover two hours to bring to room temperature.

□ In a large bowl whisk together eggs and sugar. In a small saucepan bring milk to a boil and add spices. Cut open and scrape vanilla bean into milk and simmer five minutes. Whisk egg yolks into sugar mixture until yellow ribbons form and add hot milk mixture, removing vanilla bean. Stir in wild rice and brandied cherries.

□ Ladle wild rice custard into six ½-cup buttered and bread-crumbed ramekins, carefully distributing rice and cherries. Bake ramekins in a preheated 325°F oven with water bath that will reach half the height of ramekins for 50 minutes until set.

□ To serve, let custard rest 30 minutes, then unmold onto an 8-inch plate while still warm. Garnish with mint and brandied cherries. Serves 4.

CHICKEN IN PHYLLO

From Ralph Diorio.

- 24½ sheets phyllo pastry
- Salt, freshly ground pepper, to taste
- 8 tablespoons clarified butter
- 6 chicken breasts, boned and skinned
- ½ cup herb butter (recipe follows)
- 1½ cups chicken cream sauce (recipe follows)
- 2¼ cups assorted vegetables, julienned

□ Brush 4 sheets phyllo paper with clarified butter, one sheet at a time, seasoning alternating sheets with salt and pepper. Place half of one chicken breast in middle of buttered phyllo paper, then place 2 tablespoons herb butter on chicken and cover with other half breast. Pick up phyllo paper from around chicken and pinch in center. Refrigerate until ready to bake.

□ Bake in a 375°F oven 20 to 25 minutes, or until phyllo is golden brown.

□ Sauté assorted vegetables and arrange around plate. Place 4 tablespoons chicken cream sauce in center of plate and chicken on top. Serves 6.

Chicken Cream Sauce

- 6 cups chicken stock
- 1 cup heavy cream
- Salt, freshly ground pepper, to taste

□ Reduce stock to ½ cup and add cream. Simmer on low heat until stock becomes consistency of sauce. Season to taste. Makes 1½ cups.

Herb Butter

- ½ cup sweet butter, room temperature
- ½ bunch fresh basil, minced, or 1 teaspoon dried
- ½ bunch fresh marjoram, minced, or 1 teaspoon dried
- 1 small shallot, minced
- Salt, freshly ground pepper, to taste

□ Combine all ingredients in food processor or blender and blend well; chill. Makes ½ cup.

SAUTÉED WALLEYE PIKE WRAPPED IN NAPA CABBAGE

From Ralph DiOrio.

- 3 pounds walleye fillets (or halibut or grouper), cleaned, trimmed and cut into 6- to 7-ounce portions
- Salt, freshly ground pepper, to taste
- 1 cup flour
- 1 cup peanut oil
- 1 head Napa cabbage leaves, separated, cleaned and blanched
- ½ cup grated fresh ginger
- ½ cup toasted sesame seeds
- 1½ cups white wine
- 1 cup water
- ½ bunch fresh thyme
- ½ bunch fresh tarragon leaves
- 3 shallots, minced
- 1 cup heavy cream
- 1½ cups butter, chilled and cut into pieces
- Juice of 1 small lemon
- 1 package enoki mushrooms, trimmed and divide into 6 portions, to garnish

□ Season walleye fillets with a generous amount of salt and pepper and dust lightly with flour. In a large saucepan heat peanut oil and sauté fillets quickly on both sides. Remove from pan.

□ Spread cabbage leaves on a work surface and place cooled walleye fillets in leaves. Sprinkle lightly with ginger and sesame seeds. Wrap cabbage around walleye, completely enclosing fish.

□ In a shallow roasting pan, bring ½ cup wine, water and thyme to a boil. Reduce heat and simmer 5 minutes; place cabbage-wrapped walleye in pan. Walleye should be just covered with liquid. Place pan in a preheated 450°F oven and cook 7 minutes. Remove from oven and garnish.

□ To prepare sauce: In a saucepan combine 1 cup wine, minced shallots and tarragon and reduce until ¼ cup of liquid remains. Add heavy cream and reduce until ½ cup remains. Slowly whisk butter into mixture over low heat and add lemon juice. Season to taste. Strain sauce, add minced green onions and pour over fish. Serves 6. ■

WINE & GOOD SPIRITS

Continued from page 109

FROSTY TROPICAL PUNCH

⅓ cup ripe casaba or Persian melon, diced
⅓ cup sliced mango
1 teaspoon superfine sugar
¼ cup fresh lime juice
½ cup unsweetened pineapple juice
1½ jiggers (¼ cup) brandy
Dash of Angostura bitters (optional)
Ginger ale or 7-Up

□ In a blender, puree melon and mango with sugar and lime juice. Add remaining ingredients and blend well. Pour into glass, add ice cubes and a splash or two of ginger ale or 7-Up. Top with a slice of mango or papaya.

TEA IN A GLASS WITH RUM

1½ jiggers (¼ cup) white Jamaican rum
1 teaspoon superfine sugar
1 teaspoon crème de menthe (optional)
¾ cup double-strength cooled tea
½ cup unsweetened pineapple juice
Juice of ½ lime
Splash of sparkling water

□ Pour rum into a glass and add sugar, crème de menthe, and stir to blend. Add tea, pineapple juice, lime juice and stir. Add ice cubes and sparkling water. Garnish with a sprig of mint.

CITRUS PEACH COOLER

¼ cup peeled orange sections, diced
¼ cup peeled peach, diced
1 teaspoon superfine sugar
2 tablespoons lemon juice
2 to 3 tablespoons crème de cassis
1½ jiggers (¼ cup) vodka or gin
¼ cup dry white wine
¾ cup unsweetened grapefruit juice
Ginger ale or Sprite
1 unhulled strawberry, to garnish

□ Spoon diced fruits into chilled glasses. Add sugar, lemon juice, crème de cassis and stir. When ready to serve, add vodka or gin, white wine, grapefruit juice and ice cubes. Finish with a splash or two of ginger ale or Sprite and stir gently. Top with a strawberry.

WHITE WINE PUNCH

2 tablespoons brandy
1 teaspoon superfine sugar
3 tablespoons framboise or other raspberry-flavored liqueur
¾ cup dry white wine
Sparkling water or club soda
Raspberries, to garnish

□ Blend brandy, sugar and framboise in the bottom of a glass. Add white wine, ice cubes and fill glass with sparkling water or club soda. Stir gently and strew raspberries on top.

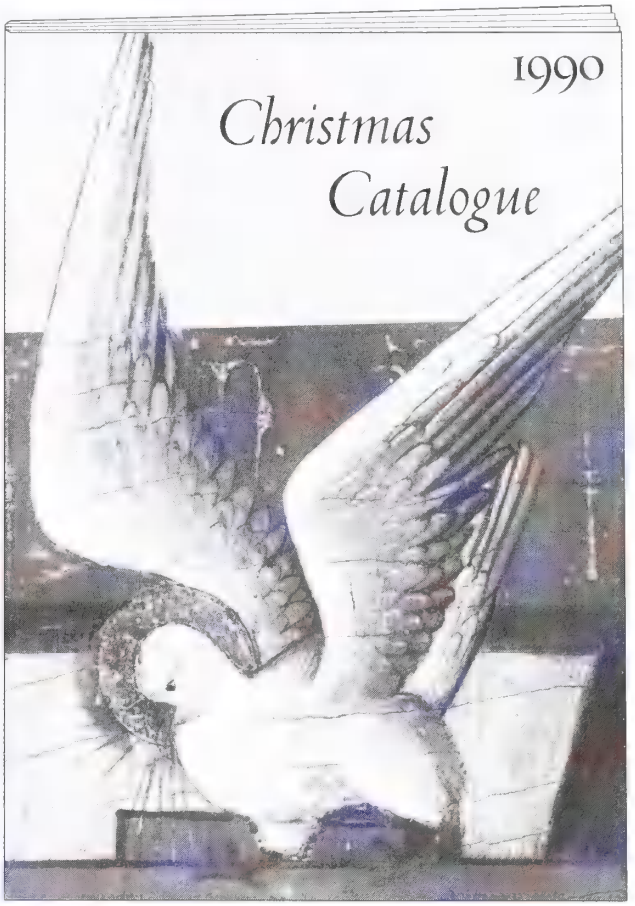
VINELAND ICED TEA

¾ cup cooled strong tea
Superfine sugar, to taste
½ cup white grape juice
Juice of ½ lime
Chilled club soda
Curl of orange zest, to garnish

□ In a glass, blend tea, sugar, grape and lime juices. Add ice cubes, club soda and garnish. ■

Doris Tobias is a New York-based wine and food writer and cookbook author.

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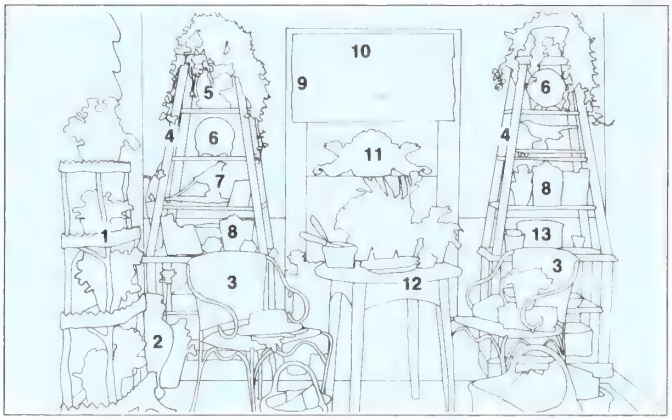
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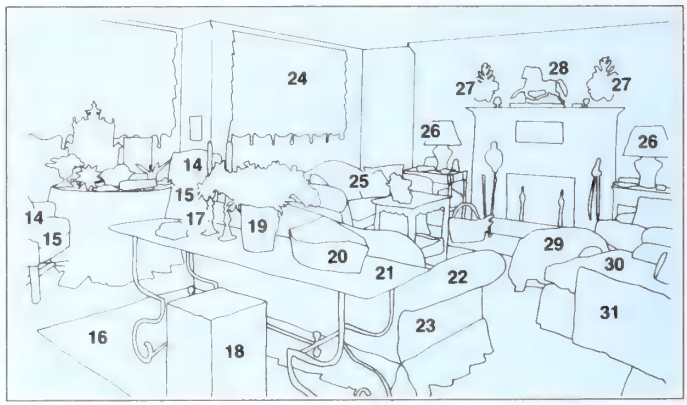
Pages 55 to 59



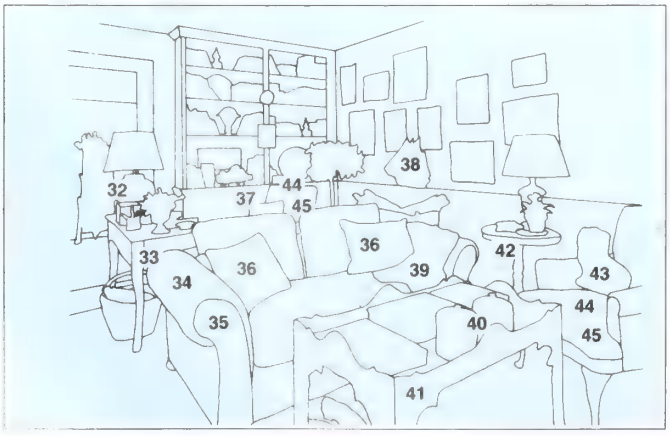
Left: Garden room, page 55

1.	*Twig étagère, John Rosselli International*	$2,100.00
2.	*Vase, John Rosselli International*	1,050.00
3.	*Chairs, Palecek (ea.)*	500.00
4.	*Etagères, D.W. Linsley (per pr.)*	1,650.00
5.	*Squirrel, John Rosselli International*	295.00
6.	*Plates, Hubert des Forges (ea.)*	275.00
*7.	*Wood birds, Hubert des Forges (ea.)*	375.00
8.	*Cachepots, Lexington Gardens (ea.)*	120.00
9.	*Border fabric, Waverly (per yd.)*	30.00
10.	*Shade fabric, Waverly (per yd.)*	30.00
11.	*Iron decoration, John Rosselli International*	225.00
12.	*Table, Tulip Tree Collection*	425.00
*13.	*Measure, Gilyard's Antiques (set of 5)*	500.00

Right: Living room, pages 56 and 57



14.	*Chairs, Lee Industries at Tulip Tree Collection (ea.)*	$595.00
15.	*Chair fabric, Waverly (per yd.)*	24.00
16.	*Stencil-design kit (for rug), Ad Lib*	25.00
*17.	*Candlesticks, Black Swan Antiques (per pr.)*	350.00
18.	*Box, John Rosselli International*	1,800.00
19.	*Bucket, John Rosselli International*	600.00
20.	*Boxes, John Rosselli International*	1,200.00
21.	*Console table, ABC Carpet & Home*	1,325.00
22.	*Sofa, Lee Industries at Tulip Tree Collection*	1,426.00
23.	*Sofa fabric, Waverly (per yd.)*	30.00
24.	*Shade fabric, Waverly (per yd.)*	30.00
25.	*Pillow, John Rosselli International*	295.00
26.	*Lamps, Hubert des Forges (per pr.)*	775.00
27.	*Sconces, Lexington Gardens (ea.)*	440.00
28.	*Weathervane, Black Swan Antiques*	550.00
*29.	*Crochet throw, Hubert des Forges*	875.00
30.	*Chairs, Lee Industries at Tulip Tree Collection (ea.)*	875.00
31.	*Chair fabric, Waverly (per yd.)*	30.00



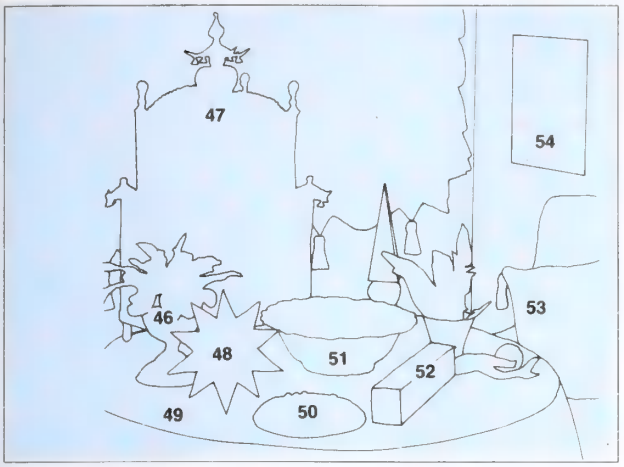
Left: Library, pages 58 and 59

32.	*Lamp, John Rosselli International*	$600.00
33.	*Desk, Macy's Corner Shop*	4,900.00
34.	*Love seat, Lee Industries at Tulip Tree Collection*	1,215.00
35.	*Love-seat fabric, Waverly (per yd.)*	30.00
36.	*Pillows, Hubert des Forges (ea.)*	175.00
37.	*Pillow, The Tulip Tree Collection*	48.00
*38.	*Ship, Gilyard's Antiques*	850.00
39.	*Shawl, Hubert des Forges*	875.00
40.	*Canisters, John Rosselli International (ea.)*	375.00
*41.	*Coffee table, John Rosselli International*	1,580.00
42.	*Game table, John Rosselli International*	1,200.00
43.	*Dog pillow, Ad Lib*	50.00
44.	*Chairs, Lee Industries at Tulip Tree Collection (ea.)*	555.00
45.	*Chair fabric, Waverly (per yd.)*	21.00

All prices are approximate suggested retail

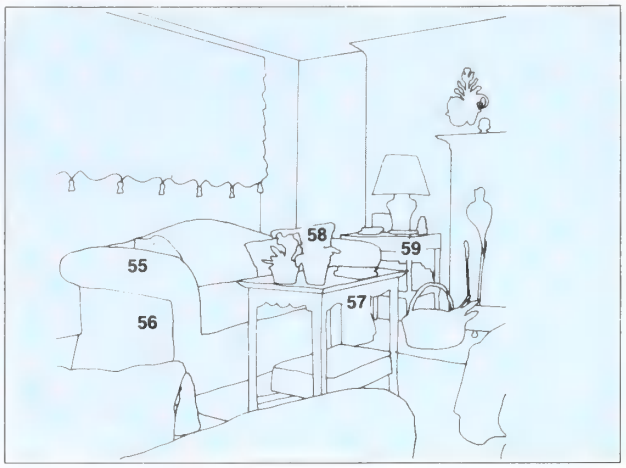
CURL-UP COUNTRY

Continued



Above: Table detail, page 59

46. *Urn, John Rosselli International* $295.00
47. *Birdcage, Lexington Gardens* 880.00
48. *Tin star, John Rosselli International* 690.00
49. *Table fabric, Waverly (per yd.)* 30.00
50. *Chinese checkers, The Trumpeter Inc.* 40.00
51. *Bowl, The Trumpeter Inc.* 135.00
52. *Dominoes, The Trumpeter Inc.* 35.00
53. *Pillow, Macy's Corner Shop* 625.00
54. *Needlepoint owl, Tulip Tree Collection* 225.00



Above: Living-room detail, page 59

55. *Love seat, Lee Industries at Tulip Tree Collection* $1,303.00
56. *Love-seat fabric, Waverly (per yd.)* 30.00
57. *Tea table, John Rosselli International* 2,400.00
58. *Pillow, John Rosselli International* 600.00
59. *Side table, John Rosselli International* 1,222.00

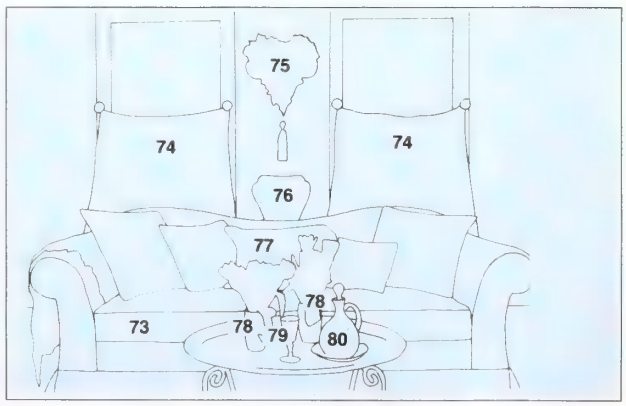
TRADITION SHAPES UP

Pages 60 to 63



Left: Living room, pages 60 and 61

60. *Clock, Macy's Corner Shop* $3,000.00
61. *Mirror, Carvers Guild-Canner Inc.* 85.00
62. *Side table, Drexel Heritage* 569.00
63. *Shield, John Rosselli International* 600.00
64. *Wing chair, Drexel Heritage* 690.00
*65. *Pillow, Macy's* 475.00
66. *Sisal rugs, ABC Carpet & Home (ea.)* 249.00
67. *Chairs, Drexel Heritage (ea.)* 569.00
68. *Slipcover material, Rosen Chaddick (per yd.)* 5.00
69. *Slipper chairs, Drexel Heritage (ea.)* 600.00
70. *Lanterns, John Rosselli International (ea.)* 1,200.00
*71. *Screen, Betty Jane Bart Antiques* 4,500.00
72. *Armchair, Drexel Heritage* 508.00



Right: Sofa view, page 62

73. *Sofa, Drexel* $1,815.00
74. *Window fabric, N.K.A. Linens (per yd.)* 45.00
*75. *Ram's head, John Rosselli, Ltd.* 1,200.00
76. *Hall chair, John Rosselli International* 2,400.00
77. *Aubusson pillow, Sweet Nellie* 265.00
*78. *Beakers, James II Galleries Ltd. (ea.)* 600.00
*79. *Wineglasses, James II Galleries Ltd. (set of 9)* 895.00
*80. *Decanter/stopper, James II Galleries Ltd.* 1,150.00

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(Continued on page 118)

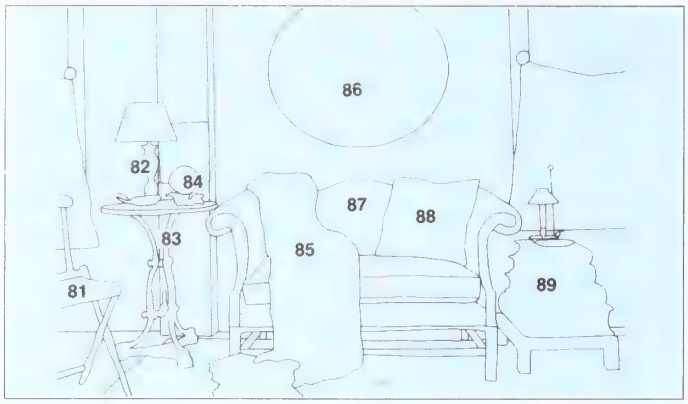
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Continued from page 117

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TRADITION SHAPES UP

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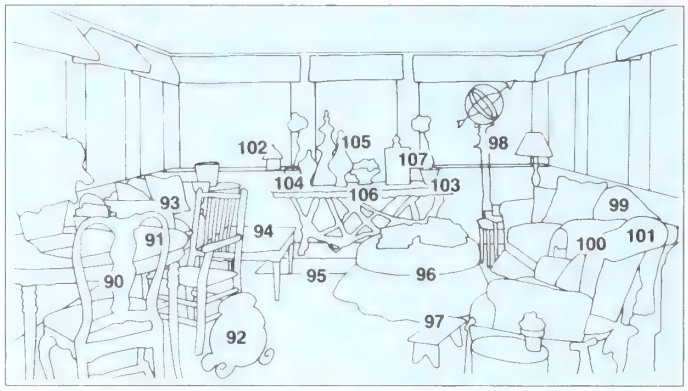


Left: Love-seat view, page 63

81. *Folding chair, John Rosselli International* .. $750.00
82. *Lamp, John Rosselli, Ltd.* 900.00
83. *Garden table, John Rosselli International* .. 1,800.00
84. *Marble sphere, John Rosselli International* . 495.00
85. *Throw, Sweet Nellie* 400.00
86. *Painting, Elliott Galleries* 5,500.00
87. *Love seat, Drexel Heritage* 1,390.00
88. *Needlepoint pillow, Charlotte Moss & Company* 1,200.00
89. *Book table, Drexel Heritage* 1,379.00

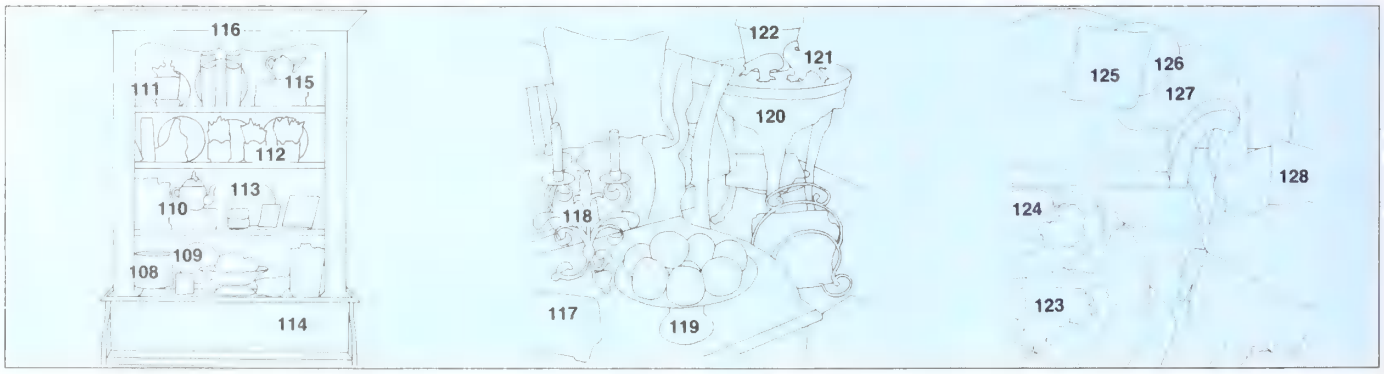
LYRIC GARDEN ROOM

Pages 64 to 67



Above: Sitting room, pages 64 and 65

90. *Side chairs, Lexington Furniture Industries* $364.00
91. *Dining table, Lexington Furniture Industries* 1,300.00
92. *Magazine rack, Limited Editions* 300.00
93. *Bench, Lexington Furniture Industries* 1,040.00
94. *Table, Lexington Furniture Industries* 520.00
95. *Painted sisal rug, Sweet Nellie* 200.00
96. *Ottoman, Lexington Furniture Industries* 399.00
97. *Footstool, Sweet Nellie* 112.00
98. *Sundial, Limited Editions* 480.00
99. *Love seat, Lexington Furniture Industries* ... 1,299.00
100. *Chair, Lexington Furniture Industries* 749.00
101. *Fabric, Wallquest (per yd.)* 32.95
102. *Bark birdcage, Gardener's Eden* 13.50
103. *Plant holders, Limited Editions (ea.)* 90.00
104. *White-marble finial, Limited Editions* 975.00
105. *Terra-cotta finial, Limited Editions* 750.00
106. *Terra-cotta compote, S. Browne & Co.* 60.00
107. *Birdhouse, Martinek Designs (small)* 225.00

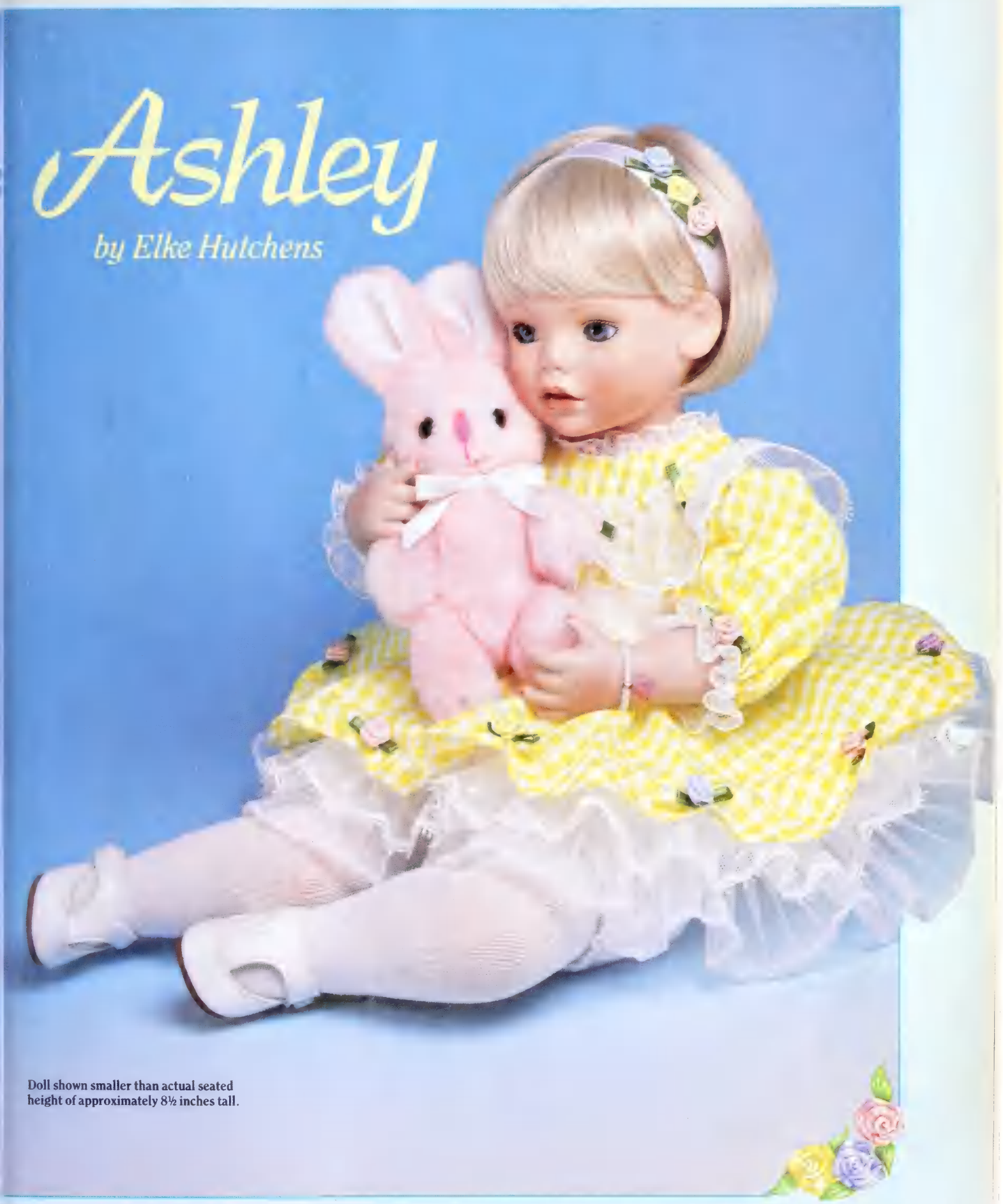


Above: Details, pages 66 and 67

108. *Collar box, Sweet Nellie* $38.00
109. *Sponge plate, Sweet Nellie (salad size)* 7.00
110. *Melon teapot, Sweet Nellie* 100.00
111. *Bowl, Limited Editions* 150.00
112. *Cachepots, S. Browne & Co. (ea.)* 120.00
113. *Lemon plate, S. Browne & Co. (set of 6)* 190.00
114. *Cabinet buffet, Lexington Furniture Industries* 1,560.00
115. *Teapot, S. Browne* 54.00
116. *Cupboard, Lexington Furniture Industries* ... 1,300.00
117. *Box, Limited Editions* 240.00
118. *Candelabra, Limited Editions (per pr.)* 450.00
119. *Compote, Limited Editions* 150.00
120. *Garden table, Limited Editions* 1,275.00
121. *Metal birds, Limited Editions (ea.)* 105.00
122. *Pot, Limited Editions* 120.00
123. *Garden gloves, The Well-Furnished Garden* 18.00
124. *Garden chapeau, The Well-Furnished Garden* 65.00
125. *Striped pillow, Sweet Nellie* 150.00
*126. *Round pillow, S. Browne & Co.* 150.00
127. *Green throw, Faribo* 260.00
*128. *Pillow, S. Browne & Co.* 150.00

(Continued on page 122)

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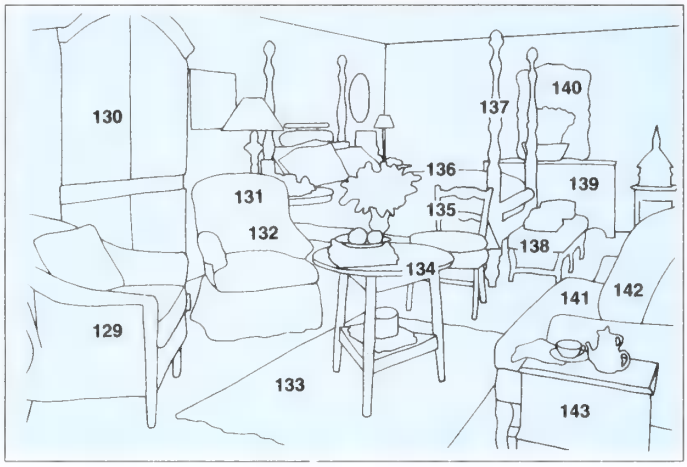
Doll shown smaller than actual seated height of approximately 8½ inches tall.

READER ADVANTAGE

Continued from page 118

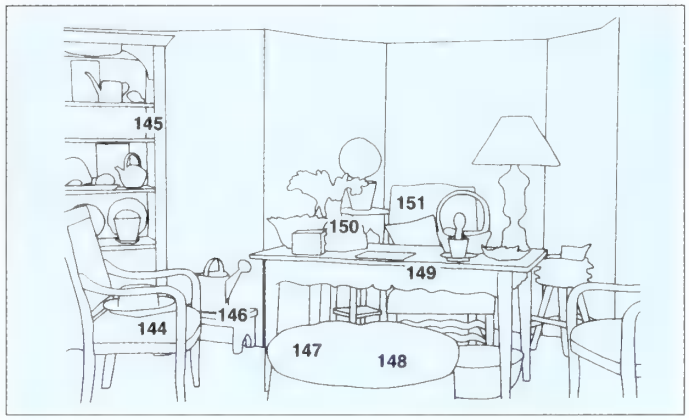
IVY LEAGUE

Pages 68 to 71



Left: Bedroom, pages 68 and 69

129.	*Wicker chair, Venture*	*$949.00*
130.	*Armoire, The Lane Co.*	*3,107.00*
131.	*Chair, The Pearson Co.*	*987.00*
132.	*Chair fabric, Waverly (per yd.)*	*24.00*
133.	*Rug, Thomas K. Woodard*	*288.00*
134.	*Table, The Lane Co.*	*350.00*
135.	*Side chair, The Pearson Co.*	*569.00*
136.	*Fabric on bed, Waverly (per yd.)*	*30.00*
137.	*Bed, The Lane Co.*	*2,262.00*
138.	*Ottomans, The Pearson Co. (ea.)*	*371.00*
139.	*Dresser, The Lane Co.*	*1,495.00*
140.	*Mirror, The Lane Co.*	*299.00*
141.	*Love seat, The Pearson Co.*	*1,808.00*
142.	*Pillow, The Pearson Co. (per pr.)*	*127.00*
143.	*Minichest, The Lane Co.*	*350.00*

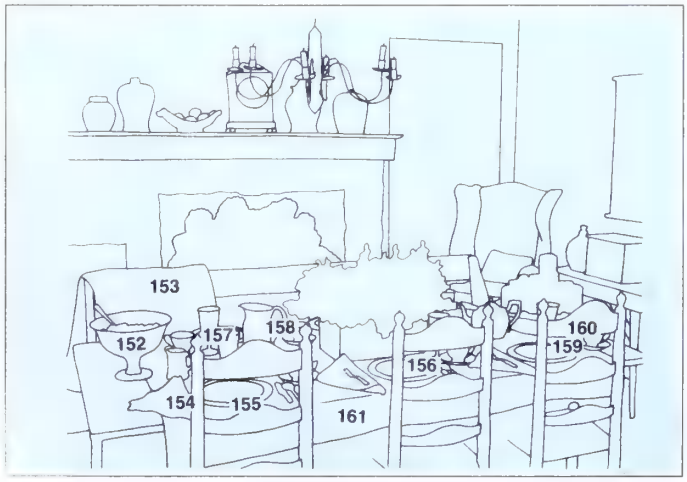


Left: Desk view, pages 70 and 71

144.	*Armchair, The Pearson Co. (COM)†*	*$689.00*
145.	*Bookcase, The Lane Co.*	*1,936.00*
146.	*Footstool, The Lane Co.*	*275.00*
147.	*Ottoman, The Pearson Co. (COM)†*	*674.00*
148.	*Ottoman fabric, P. Kaufmann (per yd.)*	*30.00*
149.	*Desk, The Lane Co.*	*780.00*
150.	*Plant stand, The Lane Co.*	*312.00*
151.	*Chair, The Pearson Co.*	*788.00*

THE COUNTRY SET

Pages 76 to 77



Left: Table setting, pages 76 and 77

152.	*Crystal bowl, Ralph Lauren*	*$225.00*
153.	*Blanket, Ralph Lauren*	*180.00*
154.	*Napkins, Ralph Lauren (ea.)*	*72.00*
155.	*Dinner plates, Ralph Lauren (ea.)*	*30.00*
156.	*Dessert plates, Ralph Lauren (ea.)*	*70.00*
157.	*Goblets, Ralph Lauren (ea.)*	*35.00*
158.	*Pitcher, Ralph Lauren*	*75.00*
159.	*Saucers, Ralph Lauren (ea.)*	*42.00*
160.	*Teacups, Ralph Lauren (ea.)*	*58.00*
161.	*Tablecloth, Ralph Lauren*	*45.00*

†CUSTOMER'S OWN MATERIAL

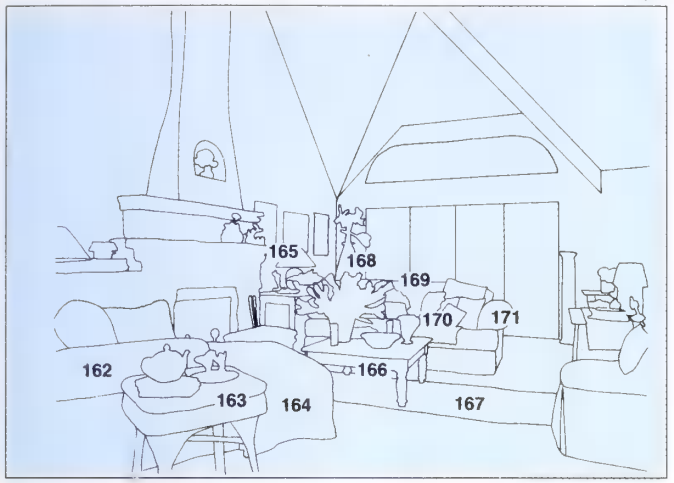
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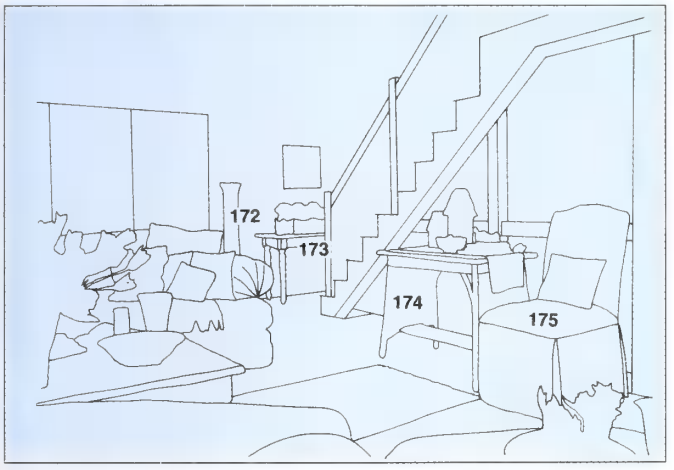
COTTAGE KARMA

Pages 72 to 75



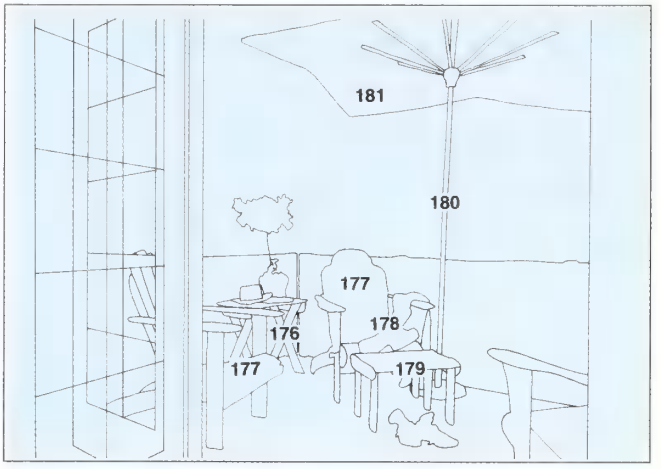
Left: Living room, pages 72 and 73

162.	*Chaise, J.C. Penney Co.*	*$680.00*
163.	*Table, J.C. Penney Co.*	*105.00*
164.	*Checked blanket, Manderley*	*350.00*
165.	*Lamp, J.C. Penney Co.*	*70.00*
166.	*Table, J.C. Penney Co.*	*269.00*
167.	*Rag runner, ABC Carpet & Home*	*99.00 to 129.00*
*168.	*Whirligig, The Pink Parafin*	*650.00*
169.	*Wool throw, J.C. Penney Co.*	*70.00*
170.	*Pillows, Manderley (ea.)*	*65.00 to 155.00*
171.	*Sofa, J.C. Penney Co.*	*800.00*



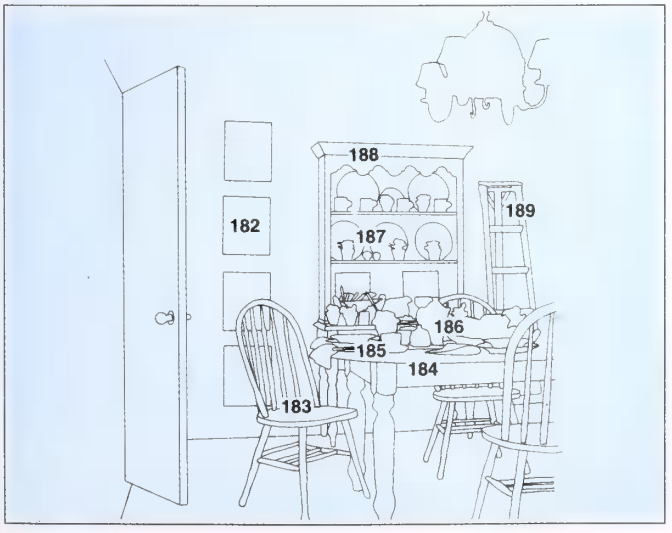
Above: Living-room detail, page 74

172.	*Column, Manderley*	*$165.00*
173.	*Table, J.C. Penney Co.*	*350.00*
174.	*Wicker table, Manderley*	*650.00*
175.	*Slipper chair, J.C. Penney Co.*	*260.00*



Above: Porch, page 74

176.	*End table, J.C. Penney Co.*	*$60.00*
177.	*Chair, J.C. Penney Co.*	*120.00*
178.	*Towel, J.C. Penney Co.*	*17.00*
179.	*Stool, J.C. Penney Co.*	*60.00*
180.	*Umbrella stand, J.C. Penney Co.*	*70.00*
181.	*Umbrella, J.C. Penney Co.*	*120.00*



Left: Dining room, page 75

182.	*Fruit prints, Lowry-James (ea.)*	*$150.00 to $200.00*
183.	*Chairs, J.C. Penney Co. (per pr.)*	*200.00*
184.	*Table, J.C. Penney Co.*	*700.00*
185.	*Stoneware, J.C. Penney Co. (20-pc. set)*	*67.50*
186.	*Coffee server, J.C. Penney Co.*	*20.00*
187.	*Dinnerware, J.C. Penney Co. (20-pc. set)*	*90.00*
188.	*Hutch, J.C. Penney Co.*	*800.00*
*189.	*Apple ladder, Manderley*	*325.00*

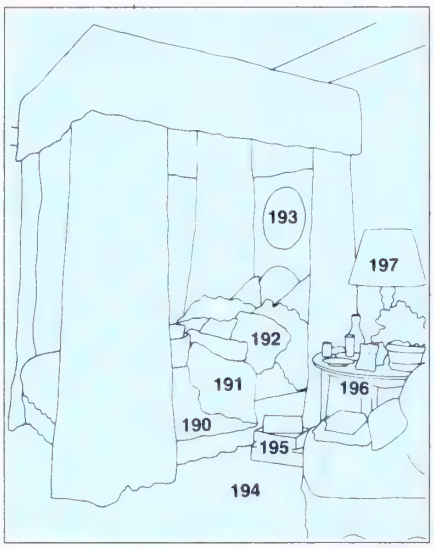
(Continued on page 124)

READER ADVANTAGE

Continued from page 123

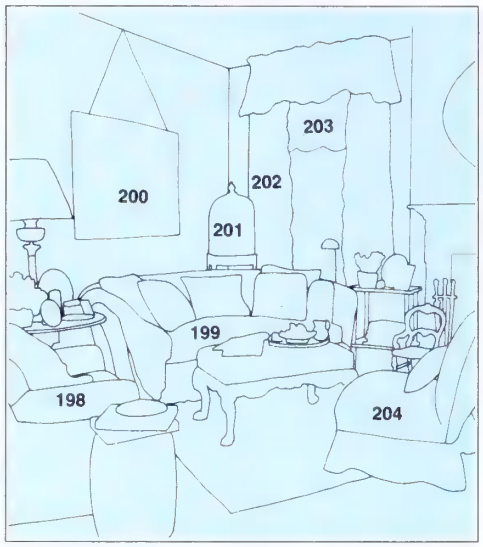
THE BUATTA BEDROOM

Pages 78 to 81



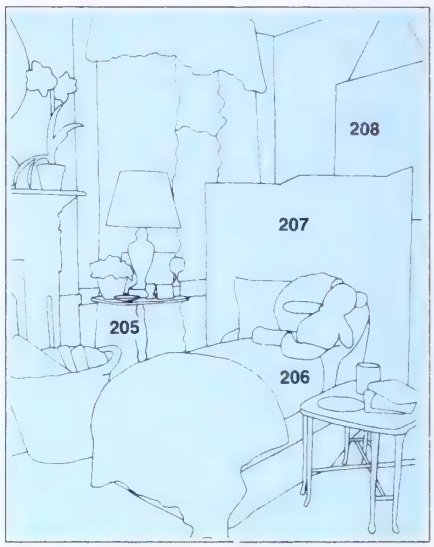
Above: Bed view, page 79

190. *Comforter, Macy's (queen)* $150.00
191. *Sheet, Macy's (queen)* ... 26.00
192. *Pillowcases, Macy's (standard set)* 18.00
193. *Painting, Macy's Corner Shop* 1,800.00
194. *Rug, Macy's Corner Shop* 12,500.00
195. *Storage boxes, The Mediterranean Shop (ea.)* 35.00 to 125.00
*196. *Bedside table, Macy's Corner Shop* 2,400.00
*197. *Crystal lamps, Macy's Corner Shop (ea.)* 4,000.00



Above: Sitting room, page 80

198. *Chair, Macy's Corner Shop* $3,500.00
199. *Sofa, Macy's Corner Shop* 10,000.00
200. *Oil painting, Macy's Corner Shop* 1,800.00
*201. *Birdcage, Macy's Corner Shop* 2,200.00
202. *Curtains with valance, Macy's (set)* 228.00
203. *Balloon shade, Macy's* .. 80.00
*204. *Slipper chairs, Macy's Corner Shop (ea.)* 3,500.00

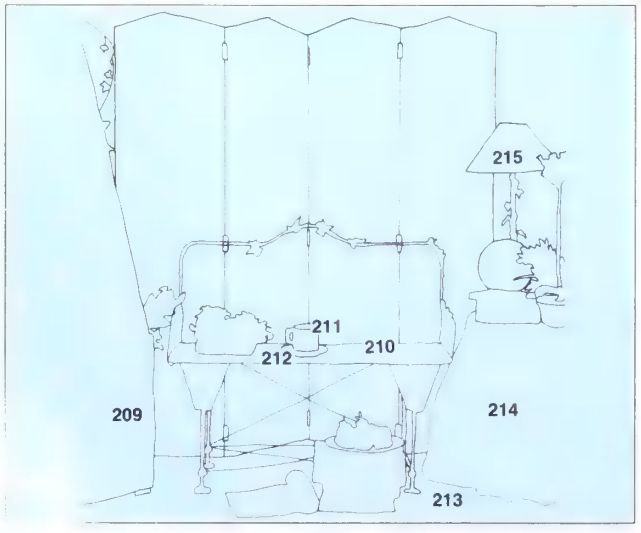


Above: Chaise view, page 81

205. *Table, Macy's Corner Shop* $1,100.00
206. *Chaise, Macy's Corner Shop* 6,000.00
207. *Firescreen, Macy's Corner Shop* 4,100.00
208. *Portrait, Macy's Corner Shop* 3,500.00

THE TIMELESS APPEAL OF TREILLAGE

Pages 90 to 95



Left: Trellis view, page 94

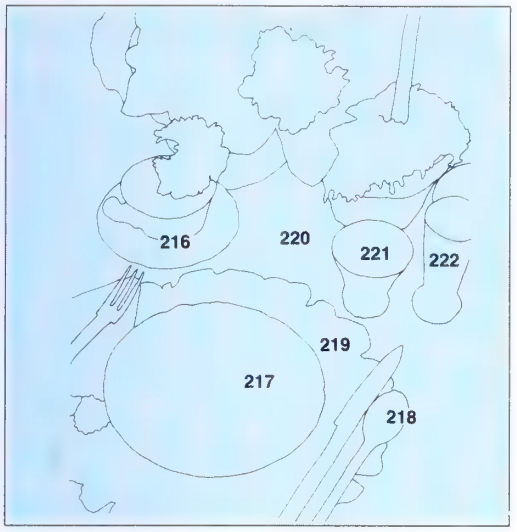
209. *Pyramid trellis, Lexington Garden (set)* $630.00
*210. *Antique metal bench, Wolfman-Gold & Good Company* 925.00
211. *Mug, ABC Carpet & Home* 20.00
212. *Saucer, ABC Carpet & Home* 25.00
213. *Carpet, Kamdin Designs* 1,200.00
214. *Table fabric, Waverly (per yd.)* 25.00
215. *Lamp, Wolfman-Gold & Good Company* 295.00

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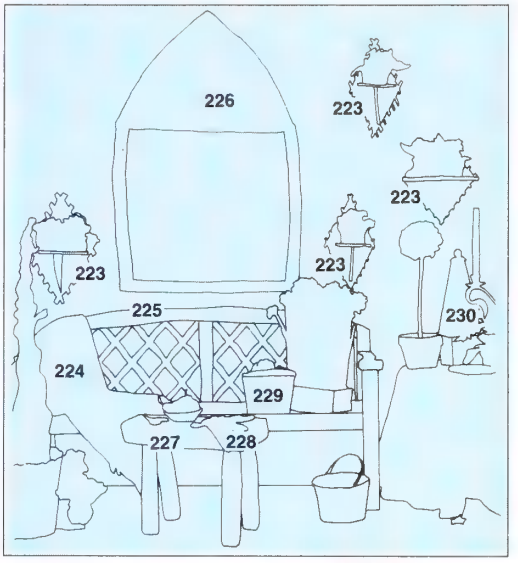
THE TIMELESS APPEAL OF TREILLAGE

Continued



Above: Table view, page 94

216. *Cup and saucer, ABC Carpet & Home* *25.00*
217. *Plate, ABC Carpet & Home* *20.00*
218. *Flatware, Platypus (per place setting)* *80.00*
219. *Place mat, The Well-Furnished Garden (set of 12)* *18.00*
220. *Table fabric, Waverly (per yd.)* *24.00*
221. *Tall glass, Dampierre and Company (set of six)* *180.00*
222. *Short glass, Dampierre and Company (set of six)* *180.00*



Above: Bench view, page 95

223. *Trellis brackets, Lexington Garden (ea.)* *$60.00*
*224. *Shawl, Laura Fisher* *950.00*
225. *Bench, Brandywine Garden Furniture* *1,055.00*
226. *Mirror frame, Garden Source* *170.00*
227. *Bench, Zona* *350.00*
228. *Gloves, The Well-Furnished Garden (per pr.)* *18.00*
229. *Wire baskets, Zona (ea.)* *27.00*
230. *Obelisk, Twigs (small)* *65.00*

Fill out the coupon and circle the numbers below that correspond to numbered items in schematic drawings. Information for items in the June issue is available through August 1, 1990. Please allow 30 days for processing. **This Reader Advantage service is free.**

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43.	44.	45.	46.	47.	48.	49.	50.	51.	52.	53.	54.	55.	56.	57.	58.	59.	60.	61.	62.	63.
64.	65.	66.	67.	68.	69.	70.	71.	72.	73.	74.	75.	76.	77.	78.	79.	80.	81.	82.	83.	84.
85.	86.	87.	88.	89.	90.	91.	92.	93.	94.	95.	96.	97.	98.	99.	100.	101.	102.	103.	104.	105.
106.	107.	108.	109.	110.	111.	112.	113.	114.	115.	116.	117.	118.	119.	120.	121.	122.	123.	124.	125.	126.
127.	128.	129.	130.	131.	132.	133.	134.	135.	136.	137.	138.	139.	140.	141.	142.	143.	144.	145.	146.	147.
148.	149.	150.	151.	152.	153.	154.	155.	156.	157.	158.	159.	160.	161.	162.	163.	164.	165.	166.	167.	168.
169.	170.	171.	172.	173.	174.	175.	176.	177.	178.	179.	180.	181.	182.	183.	184.	185.	186.	187.	188.	189.
190.	191.	192.	193.	194.	195.	196.	197.	198.	199.	200.	201.	202.	203.	204.	205.	206.	207.	208.	209.	210.
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PRODUCT INFORMATION

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(T)—Trade only. Merchandise coded (T) can be ordered through decorators or the decorating department of your local home-furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor. For retail sources of merchandise coded (M), contact manufacturer. All prices are approximate.

STYLE BEAT

Pages 12 and 13: Left: **Green-plaid cotton throw with floral pattern,** #1017460, $160—ABC Carpet & Home (R), 888 Broadway, New York 10003; 473–3000. **Antique wicker settee,** $2,200—Macy's Corner Shop Antique Galleries (R), 151 W. 34 St., New York 10001; 212–560–4049. **Pine pedestal table,** #766, 36 by 30 in. high, $185—Mastercraft (T), by S.J. Bailey & Sons, Inc. (M), PO Box 239, Clark Summit, PA 18411. Tabletop painted by Sara Nesbitt, 122 Garden St., Hoboken, NJ 07030; 201–792–3127. **Rattan chairs,** #784503, whitewashed $148 ea.—Palecek (M), PO Box 225, Station A, Richmond, CA 94808; 415–236–7730. **Mugs,** #777595, $12.95 ea.; **teapot,** #777196, $24.99; **creamer,** #777293, $10.95—Conran's Habitat (R), 160 E. 54 St., New York 10022; 212–371–2225. **"Festivale" blue plates,** #422-820, $3.99 ea.—Pier 1 Imports (R), 301 Commerce St., Suite 600, Fort Worth, TX 79102; 800–44PIERI. **Juice glasses,** $8 ea.—Pierre Deux (R), 870 Madison Ave., New York 10021; 212–570–9342. **"Au Bain Marie Daisy" plates,** #12201, style #06526, $25 ea.; **matching cups,** #06544, $30; **"Laure Japy" blue flatware,** #01600, $175 per 5-pc. setting—Barneys New York (R), 7th Ave. at 17 St., New York 10011; 212–929–9000. **Honey pot,** $44—Thaxton & Co. (R), 780 Madison Ave., New York 10021; 212–988–4001. **Handkerchiefs as napkins,** #1625, blue, 17 in. sq., $14—Smith & Hawken Clothing, 25 Corte Madera, Mill Valley, CA 94941; 415–383–2000. **Flower pots,** $29.50 ea.—H. Lexington Collection (R), 907 Madison Ave., New York 10021; 212–570–0060. **Madras pillow,** 12 in. sq., $40; 16 in. sq., $50; 20 in. sq., $60—Chateau X (R), 250 Mercer St., New York 10012; at Barneys New York (R), 7th Ave. at 17 St., New York 10011; 212–929–9000. **Cotton gingham rugs,** 2 by 4 ft., $15; 4 by 6 ft., $49; 8 by 10 ft., $149—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Star-studded chair,** #CH2005, 179—The Door Store (R), 1201 Third Ave., New York 10021; 212–772–1110. **Fabric un chair,** "Panache," 54 in. wide, 100 percent cotton, Waybond finish #60K5631, $26 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Star nailheads,** $3.90 for 20—M&J Trimming Co.(R), 1008 Sixth Ave., New York 10018; 212–391–9072. *Right: Beach/bath towels:* **Sunflower design, fish design, towel on chair,** Australian, 100 percent cotton, $25 ea.—Sheridan Distributions (R), 595 Madison Ave., New York 10022; 212–308–0129. **Aquagreen** and **small blue bath towels,** $25—Marimekko (R), 7 W. 56 St., New York 10019; 212–581–9616. **Clip sorbet bath sheet,** $59—Descamps (R), 454 Columbus Ave., New York 10024; 212–769–9260. **"Regatta Stripe" towel** on floor, $12.95—Conran's Habitat (R), 160 E. 54 St., New York 10022; 212–371–2225. **Rattan chair,** $2,100 for 8 with table—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **"Sweetwater" fabric on chair cushion,** #654154, aqua, 54 in. wide, $21 per yd.; wallpaper, #551464—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Towel bar,** #937908, $16.95—Conran's Habitat (R), 160 E. 54 St., New York 10022; 212–371–2225. **Marseilles bedcover,** 99 in. sq., $325—Cherchez (R), 862 Lexington Ave., New York 10021; 212–737–8215. **Aladin Le Carré chair scarf,** 106 in. sq., 100 percent cotton, $100—Palais Royal (M), 923 D. Preston Ave., Charlottesville, VA 22901; 804–979–3911. **Antique needlepoint pillow,** $120—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Sofa slipcover fabric,** "Pouf," in Lamplight, 54 in. wide, 100 percent cotton, Waybond finish #60K5993, $26 per yd.; **pillow fabrics on sofa** from left, "Candy Stripe," #655352; "Rosette," #55752 in porcelain, 50/50 cotton/poly—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. Pillows, curtain, rods painted by Sara Nesbitt, 122 Garden St., Hoboken, NJ 07030; 201–792–3127. **"Primrose" wallpaper,** #P028/01, 20½ in. wide, $48 per 11-yd. roll—Osborne & Little (T), 979 Third Ave., New York 10022. **Side table,** $975; **tin,** $60; **pitcher,** $75—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **White porcelain plates** on chair rail, $15 ea.; **mirror,** $275—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **"Border Tile" dhurrie rug,** handwoven, 100 percent cotton, 44 by 72 in., $150—Conran's Habitat (R), 160 E. 54 St., New York 10022; 212–371–2225.

Page 16: **"The Village" hooked rug,** 30 by 57 in., $760—Traditions (R), 86 Main St., Philmont, NY 12565; 518–672–4917. **Console table,** $1,750—Casa Bique Ltd., PO Box 788, Thomasville, NC 27361; 919–472–7700. **Antique picture frames** on table, silver leaf with mirror, $1,200; American with pediment top, $750—House of Heydenryk (R), 417 E. 76 St., New York 10021; 212–249–4903. Background, Sara Nesbitt, 122 Garden St., Hoboken, NJ 07030; 201–792–3127.

EARTH ALERT

Page 23: **Hand-painted Italian bowls** $68 ea.; **red-and-white napkin,** 100 percent cotton, $5.50—La Terrine (R), 1024 Lexington Ave., New York 10021; 212–988–3366. **Fruit bowls,** 8-in. diam., $80 ea.; 9-in. diam., $100 ea.—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000.

GARDEN GUIDE

Page 24: **Sources for tomato-growing needs: Tomato Growers Supply Co.,** PO Box 2237, Fort Myers, FL 33902; 813–768–1119. **W. Atlee Burpee & Co.,** 300 Park Ave., Warminster, PA 18974; 215–674–9633. **Gardener's Supply,** 128 Intervale Rd., Burlington, VT 05401; 802–863–4535. **Tomato Kit #14** (includes 1½ pounds Tomato Restore®, 16-oz. Tomato Worm Attack® (BT), 3 ft. of foam-padded tomato ties, $14.45 ppd—Ringer (MO), 9959 Valley View Rd., Eden Prairie, MN 55344-3585; 800–654–1047.

DECORATOR'S DIARY

Page 27: In Duane's bathroom: **"Hope Cottage Red" wallpaper,** #32622/6-0; **"Stripe Carnation" shower valance and sink skirt,** #32609/1-0—Clarence House (T), 979 Third Ave., New York 10022; 212–752–2890. **Chair fabric**—Andre Bon, Inc. (T), 979 Third Ave., New York 10022; 212–355–4012. **"Trenton Valley" floor covering,** #3751—Stark Carpet Corp. (T), 979 Third Ave., New York 10022; 212–752–9000. *In Mark's bathroom:* **"Gothic Lily" wallpaper**—Clarence House. **"Trenton Valley" rug**—Stark Carpet Corp.

INSPIRED REMODELING

Page 44: Designers: Hal Adams, Hal Adams Inc., 330 E. 59 St., New York 10022; 212–751–7264. Debra Blair, Shattuck Blair Associates Inc., 315 W. 78 St., New York 10024. Mary Fisher Knott, Mary Fisher Designs, PO Box 80243, San Marino, CA 91108; 818–284–2949. Stephen Mallory, Stephen Mallory Associates, 170 E. 61 St., New York 10021; 212–826–6350. Richard Mervis, Richard Mervis Design Inc., 27 E. 67 St., New York 10021; 212–737–6363. Barbara Ostrom, Barbara Ostrom Associates, 1 International Blvd., Suite 209, Mahwah, NJ 07469; 201–529–0444. David Parker, David Parker Interior Design/Historic Restoration, RFD 2, PO Box 180, Pound Ridge, NY 10576; 914–234–0068. Lisa Rose, ISID, Aubergine Interiors Ltd., 201 E. 83 St., New York 10028; 212–737–2397.

SHOPPING BONANZA

Page 55: Designer: Paul Leonard, PO Box 150, Washington Depot, CT 06794; 203–567–3700. **Etagères,** designed by Paul Leonard, wood, custom made, $1,650 per pr.—D.W. Linsley (R), Rte. 202, Litchfield, CT 06759. 203–567–4245. **Plants and flowers**—Connecticut Cut Flower Greenhouse (R), Vanderpoell Ave., Bantam, CT 06750; 203–567–4853. **"Arabesque" rattan-and-iron chairs,** $500 ea.—Palecek (M), PO Box 225, Station A, Richmond, CA 94808-0225; 415–236–7730. **Round table,** $425—Tulip Tree Collection (R), Rte. 47, PO Box 58, Washington Depot, CT 06794; 203–868–2802. **Iron decoration** in window, $225; **watering can,** $295; **turquoise vase,** $1,050; **cement squirrel,** $295; **étagère,** $2,100—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212–772–2137. **Plates,** $275 ea; **wood birds,** $375 ea.—Hubert des Forges (R), 1193 Lexington Ave., New York 10028; 212–744–1857. **Cachepots** in étagères, $120 ea.—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Wood measures,** $500 for 5—Gilyard's Antiques (R), 1062 Rte. 202, Bantam, CT 06750. **"English Ivy Linen" fabric** for roman shades, #65840, cotton/linen, $30 per yd.; **"Brandt Point Stripe"** on border, #656870—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Sisal carpet** in living room, 10 by 13 ft., $399; in library and garden rooms, 9 by 12 ft., $249 ea.—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000.

CURL-UP COUNTRY

Pages 56 and 57: **All upholstered furniture**—Lee Industries Inc. (M), PO Box 26, Newton, NC 28658; 704–464–8318; at Tulip Tree Collection (R), Rte 47, PO Box 58, Washington, CT 06794; 203–868–2802. **All upholstery fabrics**—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Sofa** in front of console, #3015, 34 by 78 by 37 in. high, $1,426; **love seat** in front of window, #2013, 38 by 78 by 34½ in. high, $1,303; **"Governor's Choice" linen** on sofa and love seat, #656810, black, $30 per yd.; **upholstered chairs** at right, #5077, 34 by 32 by 35½ in. high, $875 ea.; **"Savoy Linen"** on chairs, #656804, $30 per yd.; **chairs by window,** #1060, 30 by 31 by 40 in. high, $595 ea.; **"Cranston Plaid" fabric** on chairs, #602228, black, $24 per yd.; **"Derby" tablecover fabric,** #657004, scarlet, $30 per yd; **"Brandt Point Stripe"** for roman shades, #656872, linen—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Faux-wood tassels,** $20 ea., plus $2.50 shipping—Ad Lib (R), 1401 W. Paces Ferry Rd., Suite E 210, Atlanta, GA 30327; write for information. **Ottoman,** #517, 28 by 27 by 15½ in. high, $306 ea.—Lee Industries Inc. (M), PO Box 26, Newton, NC 28658; 704–464–8318; at Tulip Tree Collection (R), Rte 47, PO Box 58, Washington, CT 06794; 203–868–2802. **"Grid" fabric** on ottoman, #606134, evergreen, $53 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Mantel** painted by Leslie Millium, PO Box 264, Kent, CT 06757; 203–927–3913. **Iron sconces** over mantel, $440 ea.—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Weathervane** by Jeff Neid, $550—Black Swan Antiques (R), New Preston, CT 06777; 203–868–2788. **Raised-relief plaque** on mantel, copper, $85—Timothy Mawson Books (R), New Preston, CT 06777; 203–868–0732. **Fireplace tools,** $575; **fireplace fender,** $695; **andirons,** $425—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000. **Bellows,** $175—The Trumpeter Inc. (R), 5 Main St., New Preston, CT 06777; 203–868–9090. **Gilt lamps,** $775 per pr.—Hubert des Forges (R), 1193 Lexington Ave., New York 10028; 212–744–1857. **"Estes" table** on left, $1,222; **tea table** in front of sofa, $2,400; **needlepoint pillow** with bird and flowers, $600; **needlepoint pillow** with geometric design, $295; **boxes** under console, $1,800; **boat-shaped tole box** on console, $1,200; **pewter wine bucket** with flowers, $600—John Rosselli International, 523 E. 73 St., New York 10021; 212–772–2137. **Crochet throw** on ottoman, $875—Hubert des Forges. **Table** on right, $650—D.W. Linsley, Rte 202, PO Box 989, Litchfield, CT 06759; 203–567–4245. **Scottish tin box** on table, $40—The Trumpeter Inc. **Glass-and-metal console table,** $1,325—ABC Carpet & Home. **Brass candlesticks,** English, 19th c., $350 per pr.—Black Swan Antiques (R), New Preston, CT 06777; 203–868–2788. **Architectural print** on easel, $75—The Trumpeter Inc. *On round table:* **Birdcage,** $880—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Needlepoint owl,** $225—Tulip Tree Collection (R), Rte 47, PO Box 58, Washington, CT 06794; 203–868–2802. **Bowl** with ostrich eggs, $135; **eggs,** $30 ea.; **dominoes,** $35; **Chinese checkers,** $40—The Trumpeter Inc. (R), 5 Main St., New Preston, CT 06777; 203–868–9090. **Tin Mordovian star,** $600; **iron urn** with plant, $295—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212–772–2137. **Needlepoint pillow** on chair, $625—Macy's Corner Shop Antique Galleries (R), 151 W. 34 St., New York 10001; 212–569–4049. **"Greek Key" stencil on sisal carpet** in living room, designed by Jocasta Innes, $25 plus $5 for shipping and handling—Ad Lib (R), 1401 W. Paces Ferry Rd., Suite 210, Atlanta, GA 30327.

Pages 58 and 59: **Love seat,** #6350, 72 by 36 by 34 in. high, $1,215—Lee Industries Inc. (M), PO Box 26, Newton, NC 28658; 704–464–8318. **"Governor's Choice" linen** on love seat, #656812, red, $30 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **Chairs,** #1021, 28 by 28 by 35½ in. high, $555 ea.—Lee Industries. **"Classic Ticking" fabric** on chairs, #60M52, red, $21 per yd.—Waverly Fabrics. **Red-lacquered coffee table** by Niermann Weeks, $1,580; **tobacco canisters,** $375 ea.; **Victorian game table,** $1,200; **black-painted lamp,** $600; **painted tray,** $270; **globe** in bookcase, $600; **hourglass** in bookcase, $450; **planter,** 19th c., lead, $1,050; **French card plate** in bookcase, $1,800—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212–772–2137. **Brass letter box,** late 19th c., $575—Black Swan Antiques (R), New Preston, CT 06777; 203–868–2788. **Dog pillow** on chair, "Lady Blenheim" King Charles spaniel, designed by Valerie Leonard, $50 plus $5 shipping—Ad Lib (R), 1401 W. Paces Ferry Rd., Suite E 210, Atlanta, GA 30327; write for information. **Antique autographs** on wall, $135 to $750; **round mirror,**

(Continued on page 128)

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PRODUCT INFORMATION

Continued from page 127

$14—The Trumpeter Inc. (R), 5 Main St., New Preston, CT 06777; 203–868–900. **Atlas brass tray** in bookcase, Dutch, 18th c., $375—Black Swan Antiques. **Leopard pillow,** $48—Tulip Tree Collection (R), Rte. 47, PO Box 58, Washington Depot, CT 06794. **Two-drawer painted sideboard as desk,** 52½ by 20½ by 29 in. high, $4,900—Macy's Corner Shop (R), 151 W. 34 St., New York 1003; 212–560–4049. **Green ceramic lamp,** 27½ in. high, $600; **inlaid box,** 19th c., $900; **green iron urn,** $295—John Rosselli International. **needlepoint pillows** on sofa, $175 ea.; **paisley shawl,** $875—Hubert des Forges (R), 1193 Lexington Ave., New York 10028; 212–744–1757. **White ship** on chair rail, $850; **painted box,** top of bookcase, $150—Gilyard's Antiques (R), 1062 Rte. 202, Bantam, CT 06750; 203–567–4204. **Arrow finials,** $145 per pr.—The Trumpeter Inc. **Planter** holding plants, $185—The Tulip Tree Collection. *Top right photo:* See Product Information for pages 56 to 57 above.

TRADITION SHAPES UP

●*Pages 60 and 61: Designers:* Simone Feldman and Victoria Hagan, Feldman Hagan Interiors, 119 E. 64 St., New York 10021; 212–472–1290. **Swedish Biedermeier clock** on mantel, $3,000—Macy's Corner Shop, 151 W. 34 St., New York 10003; 212–560–4049. **Candlesticks,** $350 per pr.; **andirons,** American, 19th c., $1,756—J. Dixon Prentice Antiques, 1036 Lexington Ave., New York 10021; 212–249–0458. **Mirror** on fireplace, #23, gold leaf, 9½ in. diam., $85—Carvers Guild-Canner, Inc., PO Box 198, Cannery Row, W. Groton, MA 01472; 508–448–3063. **Kettle stand/side table,** from Devoncourt, wood, $569; **wing chair,** $690, and **arm chair,** $508, both from Drexel Traditional Upholstery; **dining table,** mahogany veneers, $2,489; **dining chairs,** mahogany, $569 ea.; both from Devoncourt; **slipper chairs,** $600 ea., from Et Cetera; **sideboard,** mahogany, from Heirlooms by Heritage, $4,769—Drexel Heritage Furnishings Inc. (M), 101 N. Main St., Drexel, NC 28169; 704–433–3129. **Beaded needlepoint pillow** on wing chair, $475; **crest pillow,** $250—Macy's Herald Square, New York 10003; 704–433–3422. **Shield on stand,** $600, **sun-and-moon painting,** $3,000; **planter,** $600; **lanterns,** $1,200 ea.—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212–772–2137. *On sideboard:* **Hurricane lamps,** $2,700 per pr.; **boy's-head sculpture,** $450—John Rosselli International. **Tole urns,** $600 ea.—Lexington Gardens, (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Vienna coffee set** (19 pc.), $750—Macy's Corner Shop (R), 151 W. 34 St., New York 10003; 212–560–4049. **Victorian waiter** (silver tray), c. 1850, $535—James II Galleries Ltd.(R), 15 E. 57 St., New York 10022; 212–355–7040. **Cherry painting,** $138—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212–876–5775. *On dining table:* **Compotes,** $1,050 per pr.; **crystal compote** on brass base, $1,050—John Rosselli International. **Austrian tureen,** Royal Victoria Porcelain, 1807, $4,500—Agostino Antiques (R), 808 Broadway, New York 10003; 212–533–3355. **Crystal pitchers,** $200 ea.—Elliott Galleries, 155 E. 79 St., New York 10021; 212–861–2222. **Gascogne water glasses,** $19.50 ea.—Solanee, Inc., 138 E. 74 St., New York 10021; 212–439–6109. **The Loomis house,** in Lyme, Conn., built c. 1790 in Westchester, Conn., for sale by Sterling City Properties, Inc.—H.P. Broom-Housewright, Inc., 162 Ferry Rd., Hadlyme, CT 06439; 203–526–9836.

●*Pages 62 and 63:* **Sofa** and **fabric on sofa,** Drexel Traditional Upholstery, $1,815—Drexel Heritage Furnishings Inc. (M), 101 N. Main St., Drexel, NC 28169; 704–433–3129. **Aubusson needlepoint pillow** in center on sofa, $265—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Ram's head,** gold leaf, 19th c., with bracket, $1,200; hall chair, $2,400—John Rosselli, Ltd., 255 E. 72 St., New York 10021; 212–737–2739. **Ribbon watch** on wall, $250—Elliot Galleries, 155 E. 79 St., New York 10021; 212–861–2222. **"Ophelia" fabric** on windows, #1300-02, Linen Sheer, $45 per yd.,—Nancy Koltes Associates, Fine Linens and Textiles (M), aka N.K.A. 900 Broadway, Suite 201, New York 10003; 212–995–9050. **Rosette tiebacks,** #010101, $12 ea.—Kraft Hardware (R), 306 E. 61 St., New York 10021; 212–838–2214. **Cranberry glassware: William IV decanter** and **stopper,** c. 1835, $1,150; **glass dishes,** c. 1890, $235 ea.; **beakers,** c. 1860, $600 per pr.; **Victorian wineglasses,** $895 for 9—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. *Right:* **Love seat** from Drexel Traditional Upholstery, $1,390—Drexel Heritage Furnishings Inc. (M), 101 N. Main St., Drexel, NC 28169; 704–433–3129. **Throw** by Kathy Evans, $400—Sweet Nellie (R), 1262 Madison Ave., New York 10128. **Needlepoint pillow,** #9-968, $1,200—Charlotte Moss & Co., 1027 Lexington Ave., New York 10021; 212–772–3320. **Oval painting,** $5,500—Elliot Galleries, 155 E. 79 St., New York 10021; 212–861–2222. **Garden table,** $1,800; **marble sphere** on base, $495; **folding chair,** $750—John Rosselli International (R,T), 523 E. 73 St., New York 10021; 212–772–2137. **Lamp** with silver leafing, black shade, $900—John Rosselli, Ltd., 255 E. 72 St., New York 10021; 212–737–2739. **Small berry wreath,** $25—Sweet Nellie. **Metal leaf** and **insect,** $300—Elliot Galleries, 155 E. 79 St., New York 10021; 212–861–2222. **Book table,** from Et Cetera, $1,379—Drexel Heritage Furnishings Inc. **Candle lamp,** Macy's Herald Square, New York 10001; 212–971–6000. **Red dish** on book table, $285—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. *Inset:* **Dining-room chair,** Devoncourt, $569 ea.—Drexel Heritage Furnishings Inc. (M), 101 N. Main St., Drexel, NC 28169; 704–433–3129. **Sheer organza fabric** on chair, $5 per yd.—Rosen & Chaddick (R), 246 W. 40 St., New York 10026; 212–869–0142. **Painted screen,** French, 18th c., $4,500—Betty Jane Bart Antiques (R), 1225 Madison Ave., New York 10128; 212–410–2702. **Wood architecture piece** against screen, $375—John Rosselli Ltd., 255 E. 72 St., New York 10021; 212–737–2739.

LYRIC GARDEN ROOM

●*Pages 64 and 65: Designer:* Sandy Ceppos, Sandy Ceppos Designs, 62 Main St., New Canaan, CT 06840, 203–966–6946; and 698 Madison Ave., New York 10021. **Regency dining table,** #751-870, pine, $1,300; **Queen Anne side chairs,** #751-882, pine, $364 ea.; "Lynn Hollyn at Home" collection, for Lexington Furniture Industries (M), PO Box 1008, Lexington, NC 27293; 704–249–5563. **Green wire basket,** $120; **sundial,** $480; **metal stand,** $495; **nesting tables,** $450 for 3—Limited Editions (R,T), 253 E. 72 St., New York 10021; 212–249–5563. **Sisal runner,** $200—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212–876–5775. **Twisted-iron lamp,** $220—Garden Source Furnishings (R), 45 Bennett St. NW, Atlanta, GA 30309; 404–351–6466. **Sailcloth** for awnings, #646414, $12 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10003; 212–213–7940. **Painted sundial and birds**—Rae Rau, 718–478–8661

●*Pages 66 and 67:* **Birdhouse,** #335166, $13.50—Gardener's Eden catalog (MO), subsidiary of Williams-Sonoma Inc. (R), 100 N. Point St., San Francisco, CA 94133; 415–421–7900. **Plant holder,** $90; **topiary,** $240; **marble finial,** $975; **terra-cotta finial,** $750—Limited Editions (R,T), 253 E. 73 St., New York 10021; 212–249–5563. **Terra-cotta planter,** $60—S. Browne & Co. (R,T), 121 Elm St., New Canaan, CT 0000; 203–966–2403. **Birdhouse,** $225—Martinek Designs (M), 4527 Travis St., Dallas, TX 75205; 214–559–3190. **Venetian cocktail table,** #751-946, $520; **Swedish bench,** with tie-on cushion, #753-539, $1,040, "Lynn Hollyn at Home" collection, for Lexington Furniture Industries (M), PO Box 1008, Lexington, NC 27293; 704–249–5563. **Hand-painted leaf pillows**—Sara Nesbitt, 122 Garden St., Hoboken, NJ 07030; 201–792–3127. **Black-and-white bone box,** $240; **metal candlabra,** $450 per pr.; **glass-footed compote,** $150; **garden table with painted marble top,** $1,275; **green terra-cotta pot,** $120; **metal birds,** $105 ea.; **magazine rack,** $300—Limited Editions (R,T), 253 E. 73 St., New York 10021; 212–249–5563. *Hutch:* **Spice cabinet/buffet,** #753-539, $1,560; **spice cabinet/Scottish cupboard,** #753-855, $1,300; $2,860 for both; "Lynn Hollyn at Home" collection, for Lexington Furniture Industries (M), PO Box 1008, Lexington, NC 27293; 704–249–5563. *In hutch:* **Green-and-white spongeware: dinner plate,** $16 ea.; **salad plate,** $7 ea.; **botanical prints,** $95 ea.; **melon teapot,** $100; **green collar box,** $38; **heart-shaped boxes,** $25 ea.—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212–876–5775. **Wood vases,** $180 per pr.; **turquoise-and-white bowl,** $150; **angel weathervane,** $180—Limited Editions (R,T), 253 E. 73 St., New York 10021; 212–249–5563. **Creamware teapot,** $54; **black cachepots,** $120 ea.; **lavender bunches,** $2 ea.; **lemon dessert plate,** $190 for 6—S. Browne & Co. (R,T), 121 Elm St., New Canaan, CT 06840; 203–966–2403. *Right:* **Camelback love seat,** #7510-22, $1,299; **ottoman,** #7516-49, $399; **bustleback chair,** #7512-11, $749, "Lynn Hollyn at Home" collection, for Lexington Furniture Industries (M), PO Box 1008, Lexington, NC 27293; 704–249–5563. **"Sonata" fabric** on love seat, ottoman and chair, #689, $32.95 per yd. "Lynn Hollyn at Home" collection for Wallquest, 440 Drew Court, King of Prussia, PA 19406; 215–272–2211. **Gloves,** $18; **chapeau,** $65—The Well-Furnished Garden (R), 9207 Beachill Dr., Bethesda, MD 20817; 301–469–6879. **Striped silk pillow,** $150; **footstool,** $112—Sweet Nellie (R), 1262 Madison Ave., New York 10128; 212–876–5775. **Rectangular floral pillow,** $90; **round floral pillow,** $150—S. Browne & Co. (R,T), 121 Elm St., New Canaan, CT 06840; 203–966–2403. **"Vineyard" green throw,** hand-woven, $260, from "Lynn Hollyn at Home" collection for Faribo/Three Weavers—Faribo, 111 W. 40 St., New York 10018; 212–398–1111. **Faux-marble candlestick,** $135; **hand-painted hatbox** as table beside chair, $595—S. Browne & Co. (R,T), 121 Elm St., New Canaan, CT 06840; 203–966–2403.

IVY LEAGUE

●*Pages 68 and 69: Designers:* Stanley Hura and Beau Maas, Stanley Hura Designs, Inc., 159 Madison Ave., #7H, New York 10016; 212–725–1779. **Armoire,** #892-14, trellis white finish, $3,107; **round table** beside bed, #868-54, pine, $1,040; **bed,** #675-25, pine, $2,262; **dresser,** #886-07, trellis white finish, $1,495; **mirror,** #675-02, pine, $299; **minichest** beside love seat, #6975-22, pine, $350; **cricket table** in center, #1675-37, trellis white finish, $350—The Lane Company (M), Alta Vista, VA 24517. **Side chair,** #1759, pine, in white quilted fabric, #1288-91, $569; **fruit fabric pillow,** #8464-76, $127 per pr.; **love seat,** #1739, trellis white finish, in green-and-white-striped fabric, #7380-34, $1,808; **upholstered chair,** #703, in green-and-white "English Ivy" fabric, #8478-36, $987; **ottomans** at foot of bed, #1738½, pine, in white quilted fabric #1288-91, $371 ea.—Pearson Co. (M), PO Box 2838, High Point, NC 27260. **"English Ivy" fabric,** #655332, in Crystal on furniture, 100 percent cotton, $24 per yd.; **"English Ivy Linen" fabric,** on bed, #656840, 52 percent cotton/48 percent linen, $30 per yd.—Waverly Fabrics (M), 800–423–5881. **Wicker chair,** #410-01, in Adirondack green, $949 COM—Lane/Venture (M), PO Box 1029, Conover, NC 28613; 704–328–2352. **Rittenhouse square rug,** #130BT, 4 by 6 ft., $288—Thos. K. Woodard (R,T), 835 Madison Ave., New York 10021; 212–794–9404.

●*Pages 70 and 71:* **Desk,** #1572-50, pine, $780; **plant stand,** #6991-61, trellis white finish, $312; **footstool,** #888-99, trellis white finish, $275; **bookcase,** #1573-44, trellis white finish, $1,936—The Lane Company (M), Alta Vista, VA 24517. **Upholstered chair,** #1738, in fabric #8474-36, $788; **armchair,** #1806, pine, $689 COM; **ottoman,** #126, $674 COM—Pearson Co. (M), PO Box 2838, High Point, NC 27260; 919–882–8135. **"Petit Botanica" ottoman fabric,** $30 per yd.—P. Kaufmann (M), 51 Madison Ave., New York 10010; 212–686–6470.

COTTAGE KARMA

●*Pages 72 and 73: Design and renovation:* Don Propstra and Rob Lane, 1537 Franklin, Suite 106, San Francisco, CA 94109; 415–928–3848. *Architect:* Stephen Wilmoth, Residential Design, 4114 El Basque Dr., Pebble Beach, CA 93953; 408–625–5399. *Color and design:* LouAnn Bauer, 239 Broderick St., San Francisco, CA 94117; 415–621–7262. *Contractor:* Nick Garnero, PO Box 1648, Carmel Valley, CA 93924; 408–659–2485. Schnadig **"Brighton" sofa,** #792-3061, in Oxford Blue, $800; **"Brighton chaise,"** #792-3067, in Oxford Blue, $680; **"Dakota" cocktail table,** #794-2391, light pine, $270; **wicker end table,** #795-5867, natural or white, $105; **swirl-design table lamp,** #770-5635, camel or terra-cotta, $70; **brass andirons,** #856-6887, $60; **Icelandic wool throw,** #720-2144, $70—J.C. Penney Co., Inc. (R), PO Box 659000, Dallas, TX, 75265; 800–222–6161. **Checked blanket,** $350; on custom-made ottoman, $495; **pillows from 40s fabrics,** $65 to $155—Manderley (R,MO), 1011 E. Francisco Blvd., Suite C, San Rafael, CA 94901; 415–457–4606. **Antique whirligig,** #A-70, $650—The Pink Paraffin (R), 3234 16 St., San Francisco, CA 94103; 415–621–7116. **Antique Scandinavian rag runner,** 100 percent cotton, $99 to $129—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **Hand-tinted photographs,** $700 to $1,000—Thea Schrack (R), 415–647–1174.

●*Pages 74 and 75:* **"Dakota" console table** at foot of stair, #794-2394, $350; **"By Design" slipper-dining chair,** $796-7104, $260—J.C. Penney Co., Inc. (R), PO Box 659000, Dallas, TX 75265; 800–222–6161. **Wicker table,** $650; **white column,** $165—Manderley (R,MO), 1011 E. Francisco, Blvd., Suite C, San Rafael, CA 94901; 415–457–4606. **Antique miniature fence** on table, $295 for two—Pavillion Antiques (R), 610 Sir Francis Drake Blvd., San Rafael, CA 94901; 415–459–2002. *On porch:* **"Market Umbrella,"** #860-1262, natural or green, $120; **umbrella stand,** #860-2062, $70; **Adirondack patio furniture: chair,** #860-1452, $120; **stool,** #860-1460, $60; **end table,** #860-1478, $60; **striped beach towel,** #740-3446, 34 by 64 in., 100 percent cotton, in teal, red or yellow, $17—J.C. Penney Co., Inc. (R), PO Box 659000, Dallas, TX 75265; 800–222–6161. *Dining room:* **"Farmhouse" oval table,** #796-8704, $700; **"Farmhouse" Windsor chairs,** #796-8712, $200 per pr.; **"Farmhouse" hutch/buffet,** #796-8738, $800 per set; **"Luscious" dinnerware,** #766-0624, $90 per 20-pc. set; **"Fiesta" stoneware,** #786-3731, $67.50 per 20-pc. set; **coffee server,** #786-3871, $20; **pitcher,** #786-3939, $16.50; **"Woodcrest" flatware** by Oneida, #766-0178, $30 per 20-pc. set; **"Ritz"**

(Continued on page 130)



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PRODUCT INFORMATION

Continued from page 129

goblets by Mikasa, $18 for four; **Battenberg lace runner,** #789-6044, $16—J.C. Penney Co., Inc. (R), PO Box 659000, Dallas, TX 75265; 800–222–6161. **Antique fruit prints,** 19th c., custom-framed by Lowry-James, $150 to $200 ea.—Lowry-James (R, MO), Fine Antique Prints, 630-A Second St., PO Box 609, Langley, WA 98260; 206–321–1747. **Antique ladder,** $325—Manderley (R,MO), 1011 E. Francisco Blvd., Suite C, San Rafael, CA 94901; 415–457–4606. **Sweet-pea oil painting,** $90—Pavillion Antiques, 610 Sir Francis Drake Blvd., San Rafael, CA 94901; 4115–459–2002. **Polka-dot napkins,** $31 ea.—Sue Fisher King (R), 3075 Sacramento St., San Francisco, CA 94115; 415–922–7276.

For a full-color catalog with collection of ideas and inspirations by color on how to decorate with Waverly's coordinated fabrics, wallcoverings and home fashions, send a check or money order for $2 to: Waverly Decorating Ideas, 79 Madison Ave., New York, NY 10016.

THE COUNTRY SET

●*Pages 76 and 77:* **"Jasmine" tablecloth,** 100 percent cotton, $45; **crystal-footed bowl,** $225; **crystal pitcher,** $75; **crystal goblets,** $35; **"Hampton floral" dessert plates,** fine-bone china, $70 ea.; **teacups,** $58 ea.; **saucers,** $42 ea.; **"Claire" dinner plates,** earthenware, $30 ea.; **"Burgess" blanket,** $180; **"Santa Rosa" pillow,** wool hand-needlepoint, $325; **"Townsend" wing chair** in "Caroline," 100 percent cotton fabric, $1,435; **"St. Anne" napkins,** $72 ea.—Ralph Lauren Home Collection; 212–642–8700.

THE BUATTA BEDROOM

●*Pages 78 and 79:* **"Annabel" bed linen collection for Revman Industries, sheets:** twin, $10 ea.; full, $20 ea.; queen, $26 ea.; king, $34 ea.; **comforter,** queen, $150; **standard pillowcases,** $18, king, $20—Macy's Herald Square, New York 10001; 212–560–4624. **"Embroidered Batiste" bed canopy fabric,** #33750, 100 percent cotton, $127.50 per yd.—Greeff Fabrics (T), 155 E. 56 St., New York 10022; 212–683–3117. **Fringe** on canopy curtains, #FL-56-1, 1¼ in. wide, 100 percent cotton—Scalamandre (T), 950 Third Ave., New York 10022; 212–888–5050. **"Christine"** on canopy-top fringe, #90357.05, 100 percent rayon, by Brunschwig & Fils, $64.50—at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Painting of rabbits,** $1,800; **tilt-top mahogany breakfast table** at end of bed, $8,000; **bedside table,** mahogany drop leaf, English, mid-19th c., $2,400; **French crystal bedside lamps,** $4,000 ea.—Macy's Corner Shop, 151 W. 34 St., New York 10001; 212–560–4049. **Boxes** next to bed, covered in handmade Italian paper, $35 to $125—The Mediterranean Shop (R), 876 Madison Ave., New York 10021; 212–879–3120. **"Roses and Dots" carpet,** #560-4049, $12,500, by Rosecore (T)—Macy's Corner Shop Antique Galleries (R).

●*Pages 80 and 81:* **Floral down-filled chair,** $3,500; **down-filled sofa,** $10,000; **Chippendale-style tea table** next to sofa, $3,200; **English crystal column lamp** on table, $8,000; **oil painting over sofa,** $1,800; **French birdcage,** 19th c., $2,200; **mirror** over fireplace, $6,800; **slipper chairs** (covered in "Annabel" sheeting), $3,500 ea.—Macy's Corner Shop, 151 W. 34 St., New York 10003; 212–560–4049. **"Annabel" set of curtains and valances,** $228; **"Annabel" balloon shade,** $80; **Needlepoint pillow** on sofa, by Mario Buatta for Thimbelina; kit, $125; pillows, $280 to $380—Macy's Herald Square, New York 10003; 212–560–4624. **"Matte Lisee" sofa fabric,** by Brunschwig & Fils—at Anne Mullin Interiors, 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **"Queen Street Galloon" red trim for room,** #V-642-24, 100 percent cotton, 1⅛ in. wide—Scalamandre (T), 979 Third Ave., New York 10022; 212–980–3888. *Right:* **Down-filled chaise,** $6,000; **firescreen** behind chaise, $4,100; **black table inlaid with mother-of-pearl,** $1,100; **coffee table** next to chaise, $595; **oil portrait of a woman** behind chaise, London, signed and dated 1815, $3,500—Macy's Corner Shop, 151 W. 34 St., New York 10003; 212–560–4049. **"Blanzac Texture" fabric on bench** (ottoman in front of white upholstered sofa), #68321, by Brunschwig & Fils, 100 percent cotton, $127.50 per yd.—at Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Teddy bear** made from "Diantha" sheets for Revman Industries.

AT HOME IN A GRISTMILL

●*Pages 82 and 83: Designer:* The Mill Company, 7 Loudoun St. SE, Suite B1, Leesburg, VA 22705; 703–777–1138. All furnishings, unless noted below, available through The Mill Company. *Right:* **Antique metal bench, antique birdcage, finials, topiary**—Devonshire (R), 6 N. Madison St, Middleburg, VA 22117, 703–687–5900; also in Bridgehampton, N.Y.; Palm Beach, Fla.; Newport, R.I. **Urns and jugs** on back table—J. Lambeth Showroom (T), 300 D St. SW, Washington, DC 20024; 202–646–1774. **Greenery**—Foxglove Gardens (R), 10 Catoctin Circle SE, Leesburg, VA 22075; 703–777–5799.

●*Pages 84 and 85: Living room:* **White fabric** on skirted round table, upholstered armchair, curtains, 100 percent cotton—Homespun Fabrics (R,T), 4484 McGrath St., Suite 109, Ventura, CA 93003; 805–642–8111. **Artifacts** and **topiary**—Devonshire (R), 6 N. Madison St., Middleburg, VA 22117; 703–687–5900. **Artwork**—J. Lambeth Showroom (T), 300 D St. SW, Washington, DC 20024; 202–646–1774. **Sisal rug**—Pier 1 Imports, Inc. (R); 800–44–PIER–1. **Glass-top cocktail table**—Robert Allen (T), 300 D. St. SW, Washington, DC 20024; 202–863–0404. **Footstool, lacquer box** on coffee table—M. Salak Antiques (R,T), 5301 Westbard Circle, Bethesda, MD 20816; 301–654–6076. **Shades**—Del-Mar Softlites (R), 520 Fellowship Rd., Mt. Laurel, NJ 08054; 800–241–7083. *Mudroom, right:* **"Coraux" fabric** on skirted table and balloon curtains, #61486, 100 percent cotton—Brunschwig & Fils (T), 300 D St. SW, Washington, DC 20024; 202–554–1004. **Antique side table, footstool, twig chair, table lamp, baskets, hats**—M. Salak Antiques (R,T), 5301 Westbard Circle, Bethesda, MD 20816; 301–654–6076. **Tile floor**—Weller Tile and Mosaics, Inc. (T), PO Box 25, Ashburn, VA 22011; 703–729–0303.

●*Pages 86 and 87: Dining room:* **Fabric on table,** white, 100 percent cotton, 110 in. wide—Homespun Fabrics (R,T), 4484 McGrath St., Suite 109, Ventura, CA 93003; 805–642–8111. **Wrought-iron chandelier**—J. Lambeth Showroom (T), 300 D St. SW, Washington, DC 20024; 202–646–1774. **Horn console table**—Crosskeys Antiques (R,T), 801 N. Howard St., Baltimore, MD 21201; 301–728–0101. **Columns**—Niedermaier (R,T), 2828 N. Paulina St., Chicago, IL 60657; 312–528–81213. **Floor finishing**—Sid M. Grimes, Grimes Floor Service (R,T), 108 Stratford Pl., Leesburg, VA 32075; 703–771–8381.

●*Pages 88 and 89. Library:* **"Picket " curtain fabric,** #3-156, in Sage, 100 percent cotton; **white cotton faille slipcovers,** #1-2405-01-0, 100 percent cotton—Westgate Fabrics (T), 300 D St., SW, Washington DC 20024; 202–484–1550. **Furnishings** and **accessories**—The Mill Company, 7 Loudoun St. SE, Suite B1, Leesburg, VA 22705; 703–777–1138. *Right:* **Bed**—The Mill Company, 7 Loudoun St. SE, Suite B1, Leesburg, VA 22705; 703–777–1138. **Six-drawer pine dressing table** with flip-top mirror—Grapevine, Ltd. (R,T), 7806 Old Georgetown Rd., Bethesda, MD 20814; 301–652–8830. **Upholstered ottoman, plates** on wall, **platter** behind dressing table—M. Salak Antiques (R,T), 5301 Westbard Circle, Bethesda, MD 20816; 301–654–6076. **Candlestick lamps** on dressing table—Gaylord Originals (R,T), 4620 Lelland St., Bethesda, MD 20814; 301–986–9680. **"Georgian Scroll" chintz curtain fabric** by J.H. Thorpe, #T-24-030—Decorators Walk (T), 300 D St. SW, Washington, DC 20024; 202–863–0440. **Fringes and roping** on balloon curtains, #90441; color 3, #90465.05; color 7, #90465.05—Brunschwig & Fils (T), 300 D St. SW, Washington, DC 20024; 202–554–1004. **Drapery work** throughout house—Custom Draperies by Kitty & Nancy, Inc. (R,T), 220 S. Loudoun St., Winchester, VA 22601; 703–667–0574. **Upholstery work** throughout house—Jose Goncalves Company, Inc. (R,T), 4808 Lee Hwy., Arlington, VA 22207; 703–528–5271.

TIMELESS TREILLAGE

●*Pages 90 and 91: Pergola architect:* Stephen Judge, Judge● Skelton● Smith, Inc., 16 Joy St., Boston, MA 02114; 617–723–7166. *Landscape architects:* Morgan Wheelock Inc., 334 Boylston St., Boston, MA 02116; 617–536–9600. **Benches, pots**—Clappers, 112 Washington St., W. Newton, MA 02165; 617–244–7900. *Right: Garden design:* Roger Lovett, Roger Roberts Assoc., PO Box 1054, Southampton, NY 11969; 516–283–2345. *Groundskeeper:* Peter Bertrand.

●*Pages 92 and 93:* **"Far Pavilions" fabric for dining room,** #655800, in Blue Willow, $25 per yd.—Waverly Fabrics (T), 798 Madison Ave., New York 10016; 800–423–5881. **Garden seat,** $1,200; **lamp,** $1,050; **dinner plates,** $1,000 for 4; **bowl,** $750; **small dish,** $60; **bowl,** $600; **pierced bowl,** $1,200; **platters,** $750 ea.; **compote,** $225—John Rosselli (R,T), 255 E. 72 St., New York 10021; 212–7370–2252. **Antique cobalt-blue glasses,** $3,200 for 6—Kentshire Galleries, Ltd. (R,T), 37 E. 12 St., New York 10003; 212–673–6644. *Right: Garden design:* Roger Lovett, Roger Roberts Assoc., PO Box 1054, Southampton, NY 11969; 516–283–2345.

●*Pages 94 and 95:* **"Devon Lattice" wallpaper on screen,** #DVL/550/V, $54 per roll—Country Life Design, at Ian Wall Limited (T), 979 Third Ave., New York

10022. **"New Merca Border" on screen,** by Brunschwig & Fils, #1397.86, $7.50 per yd.—at Wallpapers East (R), 1190 Third Ave., New York 10021; 212–861–9420. **Antique bench,** $925; **wrought-iron leaf lamp,** verdigris, $295—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **"Fruit Pattern" mug,** #1023926, $20; **saucer,** #1023929, $25—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **"Egen Design" carpet,** 100 percent wool, Portuguese needlepoint, 4 by 6 ft., $1,200—Kamdin Designs (R), 791 Lexington Ave., New York 10021; 212–371–8833. **Pyramid trellis,** top, $330, base, $300, set, $630—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **"Key Royale" tablecloth fabric** #654811-Blue, 54 in. wide, 100 percent cotton, Scotchgard® finish, $25 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **English Booth china plate,** with pears, trellis with fruits design, $125 ea.—The Well-Furnished Garden (R), 9207 Beech Hill Dr., Bethesda, MD 20817; 301–469–0268. **"Fruit Pattern" dessert plate,** #1023905, $20; **"Trellis Pattern" cup** and **saucer,** #1023907, $25; **compote,** #1023924, $155—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000. **"French Cobalt" tall glass; "French Cranberry" small glass,** $180 for 6—Dampierre & Co. (R), 79 Greene St., New York 10012; 212–966–5474. **"Windows" flatware** by Sasaki, $80 per five-pc. setting—Platypus (R), 126 Spring St., New York 10012; 212–219–3919. **"Ashley" tablecloth fabric,** #656910-Fern, 54 in. wide, 100 percent cotton, Scotchgard®-glazed chintz, $24 per yd.—Waverly Fabrics (T), 79 Madison Ave., New York 10016; 800–423–5881. **"Ring of Pansies" place mat,** glazed paper, $18 for 12; **coasters,** $6.50 for 12—The Well-Furnished Garden (R), 9207 Beech Hill Dr., Bethesda, MD 20817; 301–469–0268. *Right:* Background painted by Ross Madole, 243 W. 98 St., New York 10025; 212–666–7738. **"The Windermere" teak bench,** #TK-WIN, 5 ft. long, $1,055—Brandywine Garden Furniture, Inc. (M), 24 Phoenixville Pike, Malvern, PA 19355; 800–722–5434. **Arch-top mirror frame,** from the American Whimsy Collection, $170—Garden Source Furnishings (M), 200 Bennett St. NW, Atlanta, GA 30309; 404–351–6446. **Antique trellis brackets** on wall, $45 or $60 ea.—Lexington Gardens (R), 1008 Lexington Ave., New York 10021; 212–861–4390. **Red-painted wood bench,** $350; **wire baskets,** $27 ea.—Zona (R), 97 Greene St., New York 10012; 212–925–6750. **Gloves** on bench, $18 per pr.—The Well-Furnished Garden (R), 9207 Beech Hill Dr., Bethesda, MD 20817; 301–469–0268. **Obelisk** on table: small, $65, medium, $85, large, $110—Twigs Inc. (R), 381 Bleecker St., New York 10014; 212–620–8188. **"Wave" candlestick,** wrought iron, $60—Platypus (R), 126 Spring St., New York 10012; 212–219–3919. **Shawl** on bench, wool, c. 1870, $950—Laura Fisher Antique Quilts and Americana (R), at the Manhattan Art and Antique Center (R,T), 1050 Second Ave., New York 10022; 212–838–2596. **Terra-cotta tiles,** 12 in. sq., $4.50 ea.—Country Floors (R), 15 E. 16 St., New York 10003; 212–627–8300.

CLOSE-UPS

●*Page 97: In library loft:* **Twig table,** $75—Cynthia Baron Antiques at Collective Antiques 9R, 212 Utah St., San Francisco, CA 94103; 415–621–3800. **Wicker armchair,** #A806-CO485, $140—J.C. Penney Co., Inc. (R), PO Box 659000, Dallas TX, 75265; 800–222–6161. **Rag rug,** 20 by 69 in., $50—ABC Carpet & Home, 888 Broadway, New York 10003; 212–473–3000.

ENTERTAINING PLUS

●*Page 101:* **Antique teapot,** $194; **antique rose-pattern plates,** $50 ea.; **green moustiers chargers,** $187 ea.—Barneys New York (R), 7th Ave. at 17 St., New York 10011; 212–929–9000. **White "Countryware" teacup, saucer** and **dinner plate,** $90 per five-pc. setting—Waterford Wedgwood, 713 Madison Ave., New York 10021; 212–759–0500. **"Eugenie" white floral salad plates,** $44 ea.; **"Eugenie" white floral teacup and saucer,** $61 ea.; **"Eugenie" coffee pot,** $173—Bernardaud Limoges NA Inc., 777 Madison Ave., New York 10021. **Demitasse spoons,** $36 per set of six; **cake stand,** $150—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Antique majolica dessert plates,** $500 per pr.; **antique majolica compote,** $900—Burkes Limited, through Anne Mullin Interiors (R), 289 Greenwich Ave., Greenwich, CT 06830; 203–625–0184. **Cotton tablecloth,** 54 in. sq., $55—ABC Carpet & Home (R), 888 Broadway, New York 10003; 212–473–3000.

HEARTLAND COOKING

●*Page 103:* **Antique green-and-white dessert plate,** $945 for 6 with platter—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **Patina "Cappucino" painted table,** $3,238—Florence de Dampierre & Co. (R), 79 Greene St., New York 10012; 212–966–1357. **Lace-edged napkin,** $12 ea.; **bell glass,** $35 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **"Forma" stainless-steel flatware,** five-pc. setting, $42.50—Avventura (R), 463 Amsterdam Ave., New York 10024; 212–769–2510.

●*Pages 104 and 105:* **Italian etched glass,** $17.50 ea.—Wolfman-Gold & Good Company (R), 116 Greene St., New York 10012; 212–431–1888. **Hand-painted primrose plate,** $250—Florence de Dampierre & Co. (R), 79 Greene St., New York 10012; 212–966–1357. **Edwardian silver-pear pepper shaker,** $330—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **"Au Bain Marie" fork,** $29—Florence de Dampierre & Co. **White cotton tablecloth,** $20—Wolfman-Gold & Good Company. **Green-glazed bowl,** $24—Le Fanion (R), 299 W. Fourth St., New York 10014; 212–463–8760. **"Siècle" wood-handled flatware,** five-pc. setting, $295—Barneys New York, 7th Ave. at 17 St., New York 10012; 212–929–9000. **Green-checked napkin,** $3.50 ea.—Handblock, 487 Columbus Ave., New York 10024; 212–570–1816. *Right:* **Antique metal chair,** $8,100 for 6—Florence de Dampierre & Co. (R), 79 Greene St., New York 10012; 212–966–1357. **Molded-glass vase,** $125; **"Double helix" wineglasses,** $25 ea.—D.F. Sanders (R), 356 W. Broadway, New York 10012; 212–925–9040. **Horn corkscrew,** $135—The L.S. Collection (R), 765 Madison Ave., New York 10021; 212–472–3355. **Crystal salt cellar,** $17.50—Thaxton & Co. (R), 780 Madison Ave., New York 10021; 212–988–4001. **"Pyramid" silverplate flatware,** by Georg Jensen, $255 per setting—Avventura (R), 463 Amsterdam Ave., New York 10024; 212–769–2510. **Paisley napkins,** $25 ea.—Bergdorf Goodman (R), 1 W. 57 St., New York 10019; 212–753–7300. **Ebony-and-ivory candlesticks,** $885 per pr.—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **"Rob Turner" dinner plates,** $75 ea.—Henri Bendel (R), 10 W. 57 St., New York 10019; 212–247–1100.

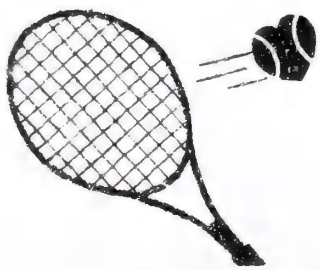
●*Pages 106 and 107:* **"Anta" checked tablecloth,** $325—Bergdorf Goodman (R), 1 W. 57 St., New York 10019; 212–753–7300. **Blue-bordered plate,** $36; **blueprinted plate,** $50—Barneys New York, 7th Ave. at 17 St., New York 10012; 212–929–9000. **Antique marbled plate** from Staffordshire Potter, $945 for 6-pc. dessert service, with platter—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **"Moustiers" dessert plate,** $50; **"Moustiers" cup** and **saucer,** $76; **mosaic table,** $2,000—Barneys New York. **White cotton-lace napkin,** $15—Henri Bendel, 10 W. 57 St., New York 10019; 212–247–1100. **Blue-and-white napkin rings,** $3.50 ea.—Handblock, 487 Columbus Ave., New York 10024; 212–570–1816. *Right:* **Antique green glass candlesticks,** $1,720 for 4; **Spode plate,** from dessert service, set of 12, $7,850—James II Galleries Ltd. (R), 15 E. 57 St., New York 10022; 212–355–7040. **Irish wineglasses,** $36 ea.; **"Venetian" silverplate flatware,** five-pc. setting, $220—Henri Bendel, 10 W. 57 St., New York 10019; 212–247–1100.

WINE & GOOD SPIRITS

●*Page 109:* **Rattan chaise with pullout footrest,** $295 plus shipping—Smith & Hawken (MO), 415–383–8070. **"Luna Garcia" platter,** $250; **"Kunst" wood tray,** $125; **"Stelton" stainless-steel spoon,** $21; **Pilsner glass,** "Iitaala," $25; **"Thomas" wineglass,** $11; **goblet,** $28; **"Glassworks" tumbler,** $15; **Finnish goblet** by Nuutajarvi, $49.50; **napkin,** $6.50—Tesoro (R), 319 S. Robertson Blvd., Los Angeles, CA 90048; 213–273–9890. *Bottom:* **Goblet,** $34; **napkin,** $6.50—Tesoro.

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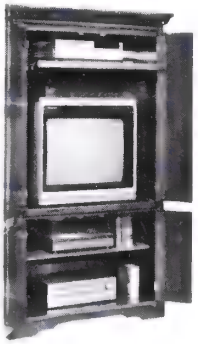
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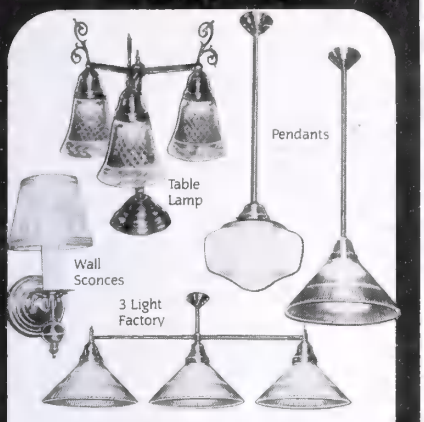
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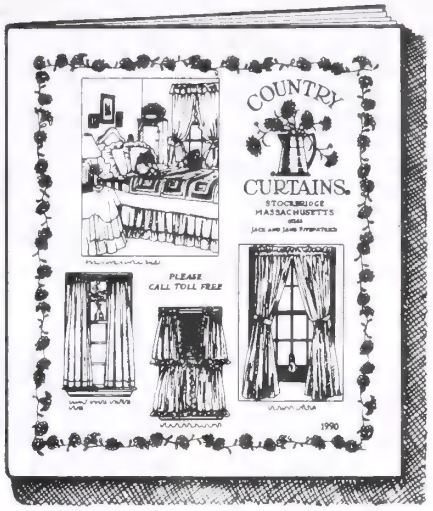
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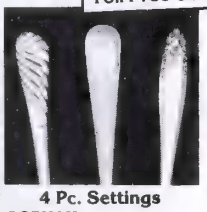
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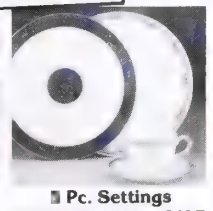
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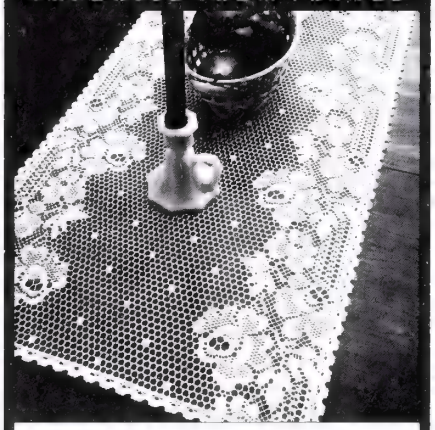


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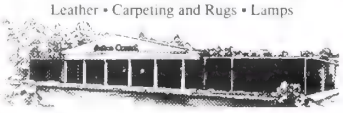
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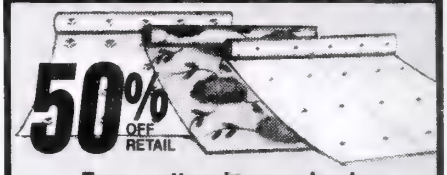
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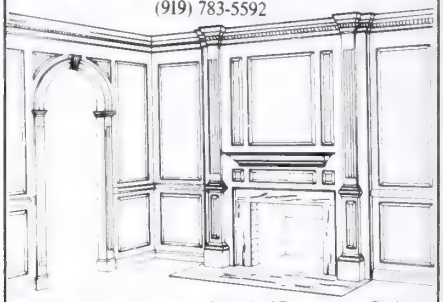
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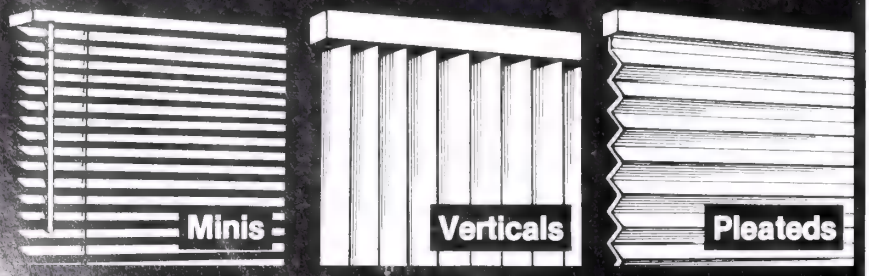
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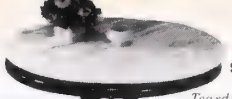
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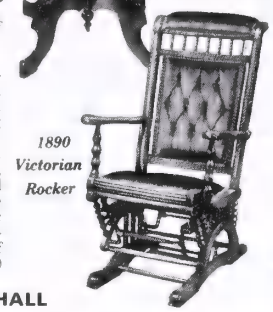


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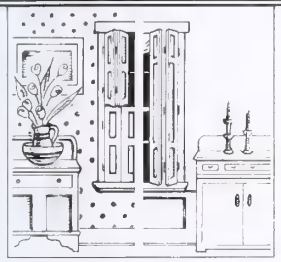


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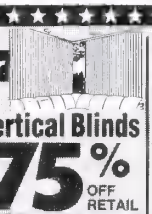
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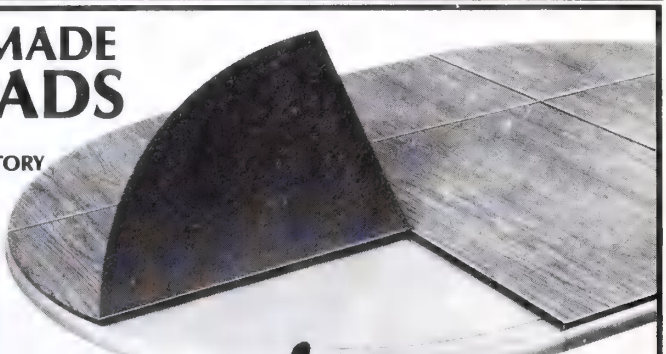
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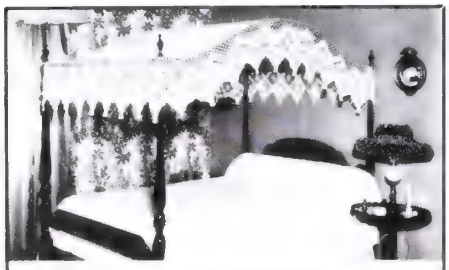
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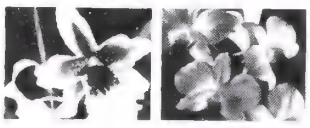
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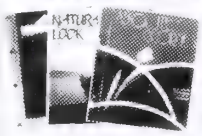
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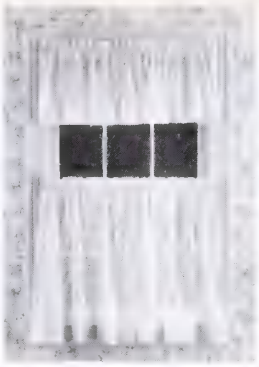
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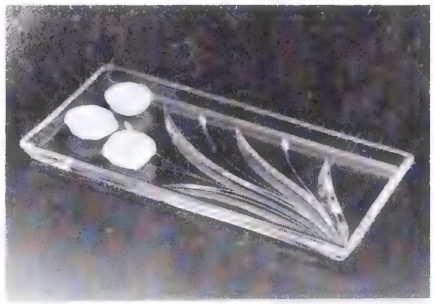
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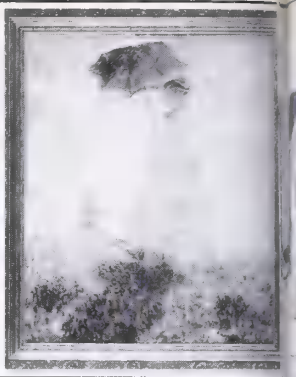
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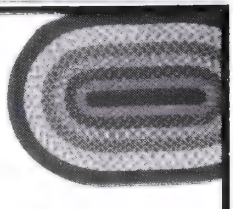


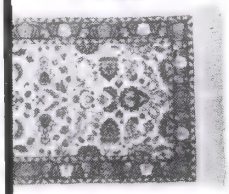
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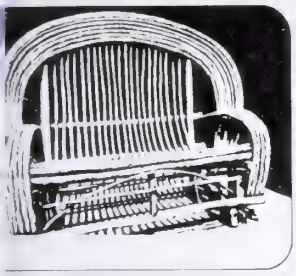
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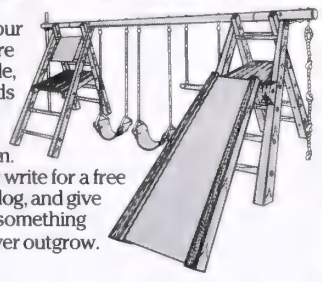
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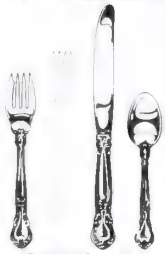
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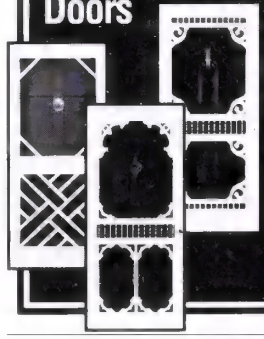
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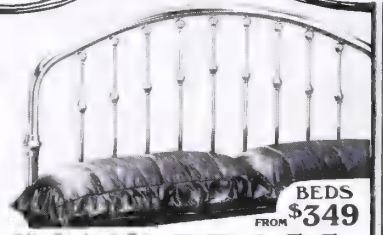


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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

☐ **How is this chair used? The back is rounded and there is a leg in the middle of the seat front. It is only 20 inches high.**
—F.H., Springfield, Ohio



You own a child's corner chair in a country design that was popular about 1750. The arms were usually flat, and the top crest at the back was applied as a separate piece. The name suggests that the chair was made to fit into a corner, but corner chairs also served as writing chairs or even barber chairs. The chair is quite comfortable if the front leg is straddled. The form remained popular until Victorian times. Your child's chair could be worth about $2,500.



☐ **This huge pine cupboard has iron hardware and paneled doors. It is about 7 feet high. When and where was this style popular?**
—F.J., Clearwater, Fla.

The cupboard, or kas, is a type made in Pennsylvania in the early 18th century. A very similar cupboard is found in Wallace Nutting's 1928 book about American furniture. Perhaps your cupboard was copied from this well-known piece. A Pennsylvania kas made before 1750, even in poor condition, is worth over $50,000. If your cupboard is authentic, it could be worth much more. Try to get an expert to take a close look if you feel your piece is old.

☐ **My blue-and-gray Japanese print pictures a huge wave and is 15 inches by 10 inches high. Please tell me about it. —M.T., Potomac, Md.**



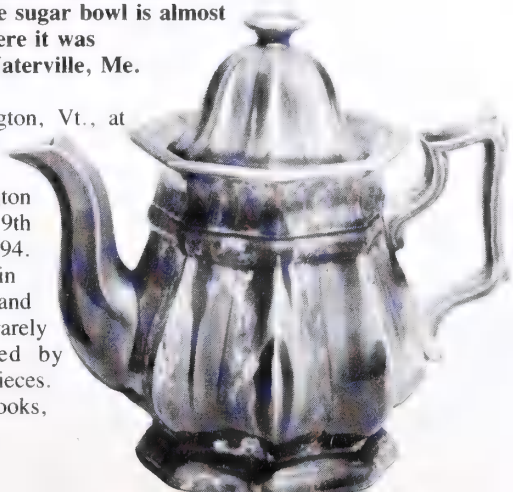
Your well-known woodblock print, by the artist Hokusai, is commonly known as "Under the Wave at Kanagawa." The print is from a set of 36 views of Mount Fuji created in the early 1830s. A recent reproduction is $75. An original 1830s print in good condition is worth tens of thousands of dollars.

☐ **My glass lamp has a pewter top with two brass wick holders. My mother said it was a Sandwich lamp. How was it used?**
—M.S., Champaign, Ill.



Your lamp held burning fluid, usually a mixture of alcohol and turpentine, and was made by the Boston & Sandwich Glass Company in Sandwich, Mass., about 1825–88. Bases and tops were made separately, so many different combinations were possible. Your lamp has the pressed octagonal standard and pressed loop- or leaf-design top. A clear lamp in this pattern is worth about $200; in blue, $1,500. Rare green lamps run about $2,800. ■

☐ **This teapot and covered-bowl set is glazed with tones of brown. The teapot is 10 inches high; the sugar bowl is almost as large. Can you tell me when and where it was made?** **—L.S., Waterville, Me.**



Your set was probably made in Bennington, Vt., at Lyman, Fenton & Company, later known as the United States Pottery Company. This was one of two well-known Bennington pottery factories during the mid to late 19th century; both were out of business by 1894. The flint enamel finish was most common in a brown-mottled glaze, with yellow, blue and green accents. Bennington pieces are rarely marked. They can best be identified by comparing them with known marked pieces. Your set appears in several Bennington books, valued at $850.

ROLE MODEL



By JANE MARGOLIES

OUR ARCHITECT PRESIDENT

A self-taught designer and constant tinkerer, Thomas Jefferson spent 40 years perfecting his home

In 1768, Thomas Jefferson, a 25-year-old member of the Virginia House of Burgesses and an amateur architect, set out to build a house on a mountaintop near Charlottesville. Jefferson looked around him for inspiration—and found none. Unimpressed with vernacular frame houses and scornful of brick buildings in the English Georgian style, Jefferson turned to books by the 16th-century Italian architect Andrea Palladio. Studying Palladio's villas, based on ancient Roman rules and proportions, Jefferson discovered noble models for his own Monticello.

Although Jefferson went on to become the writer of the Declaration of Independence, governor of Virginia, minister to France and president of the United States, architecture remained his passion. Monticello, remodeled constantly, was perhaps his most revealing accomplishment.

More than a home, Monticello was a laboratory for experiments in design. Jefferson was as freethinking in architecture as he was in politics, and he updated classicism to suit his taste. In 1789, smitten with Paris's one-story town houses, Jefferson began to remake the two-story Monticello so it would appear to have a single story. He added the dome and installed French doors and bull's-eye windows to flood rooms with light (west portico, top). Inside, Jefferson saw to every detail, designing dumbwaiters, silver goblets, even gold-fringed red swags.

The grounds also revealed Jefferson's romantic and practical strengths. An admirer of naturalistic English landscaping, he laced his orchards, lawns and groves with serpentine paths and roundabout drives. He turned his kitchen garden into a horticulturist's testing ground for broccoli from Italy, figs from France, and over a dozen varieties of English peas.

Jefferson's later designs for Virginia's capitol building in Richmond and the University of Virginia in Charlottesville sparked a classical revival in the early 1800s. But Monticello, open to the public, is his domestic legacy, one that still enriches us.■









PHOTOS: FA... PORTRAIT AND GARDEN, MONTICELLO, THOMAS JEFFERSON MEMORIAL FOUNDATION, INC.; HALL, LANGDON CLAY; DOME ROOM, PAUL BESWICK

New-world Renaissance man—statesman, philosopher, scientist—Thomas Jefferson (1743–1826) also excelled in every household endeavor, from designing buildings to growing vegetables (portrait by Thomas Scully, center left). His command of classical details makes the "sky room" beneath the dome Monticello's crowning glory (center right). The entrance hall (above left) doubled as a natural-history museum during Jefferson's day, displaying antlers and Indian artifacts along with his famous seven-day calendar clock. Above right: The kitchen garden with its tiny pavilion is on a hillside terrace. Jefferson took notes on plantings, harvests and seed prices in his *Garden Book*. These notes and recent archaeological evidence have aided in the garden's restoration. Today, herb and vegetable varieties favored by Jefferson are available in Monticello's plant shop.



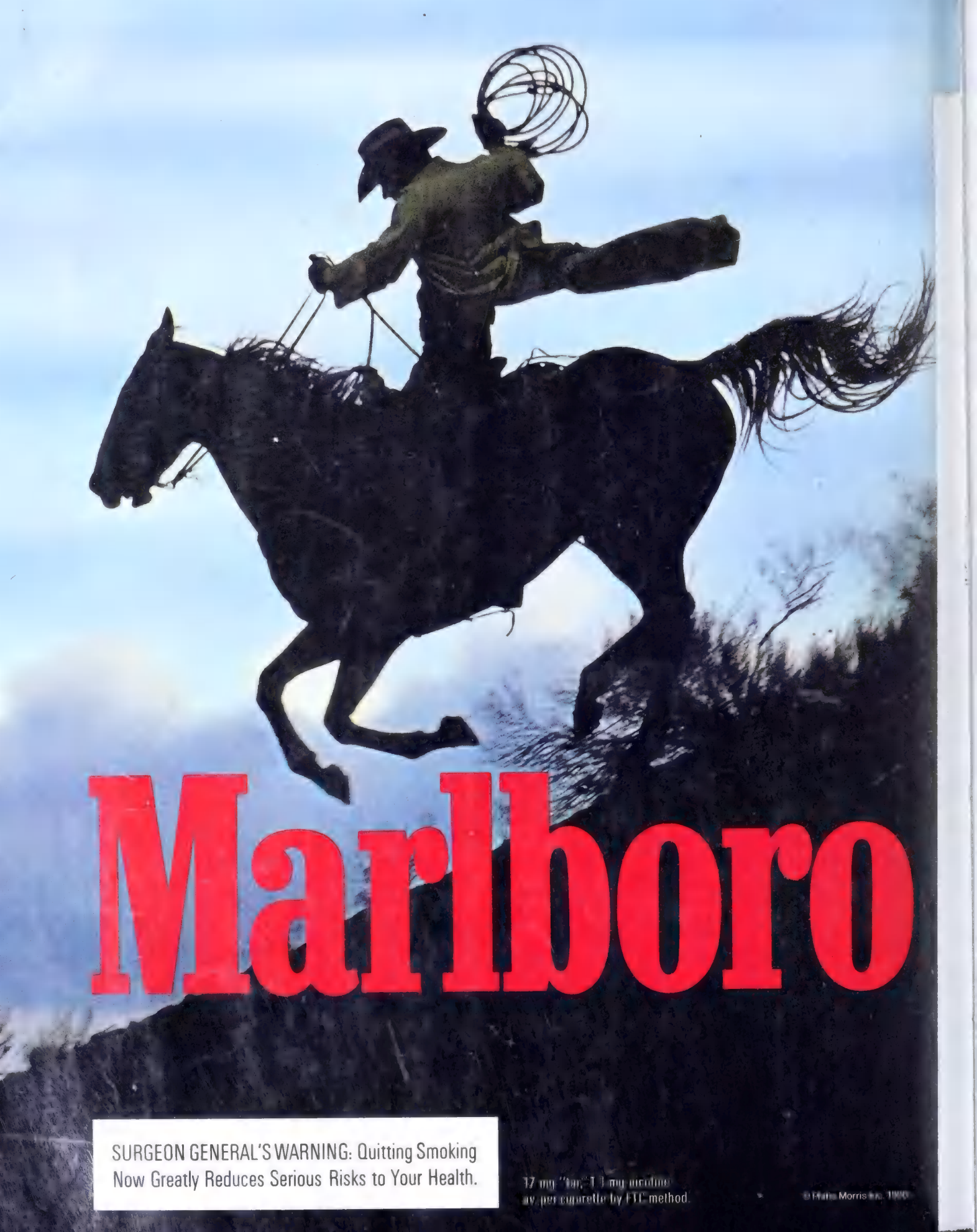
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